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Thesis

ENTER THE GHOST

A STUDY OF SHAKESPEAREAN SPECTRES

Submitted

by

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Bachelor of Arts, University of Maine, 1918

In partial fulfillment of
requirements for the degree of Master of Education

1934

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Enter the Ghost

A Study of Shakespearean Spectres

I. Introduction. -

A. Purpose of the Thesis:

The purpose of this thesis is to show the importance that Shakespeare gave to the Ghost in his plays. No attempt has been made to discuss the supernatural element dealing with witches, fairies and apparitions. This is a study of the austere Spectre in such plays where its significance is so pertinent to the action of the play that Shakespeare has included it in his Dramatis Personae.

In the five plays Julius Caesar, Richard III, Macbeth, Cymbeline and Hamlet, the Ghost has such an important part in the play that the action would be entirely changed without the appearance of the Shadowy Semblances. In these five plays Shakespeare has not allowed the Spectre to appear to his audience except through the eyes of his highest and most noble types of characters. We do not see the grim Creation as a delusion of his serving maids, drunken soldiers or half witted jesters. It comes before lords, princes, kings and officers of the guard. It gives its messages to the most estimable and virile characters whom Shakespeare creates.

Enter the Ghost
A Study of Shakespearean Specters

I. Introduction.

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that Shakespeare gave to the Ghost in his plays. No attempt has been made to discuss the supernatural element dealing with witches, fairies and apparitions. This is a study of the austere Specter in such plays where its significance is so pertinent to the action of the play that Shakespeare has included it in his dramatic personnel.

In the five plays Julius Caesar, Richard-III, Macbeth, Othello, and Hamlet, the Ghost has such an important part in the play that the action would be entirely changed without the appearance of the shadowy personalities. In these five plays Shakespeare has not allowed the Specter to appear to his audience except through the eyes of his highest and most noble types of characters. He has not set the Grim Creation as a defacement of his sterling heroes, drunkards, soldiers or half-witted jesters. It comes before lords, princes, kings and officers of the guard. It gives its messages to the most estimable and virtuous characters whom Shakespeare

creates.

Every high school student who reads Julius Caesar or Macbeth meets the Ghost. To him it may seem a strange creation, a madness of a distorted mind, but this was not the impression that the Spectre gave to the Elizabethan audiences. They might see a Ghost any time after walking across London Bridge where a dozen death's heads leered down at them in the still, white moonlight; or maybe the Ghost of the condemned man they saw publicly executed while they were on their way to market, might make its appearance on their hearth at night when the wind howled outside their windows and the rain beat against their doors, for Elizabethans were firm believers in the Ghost.

It will be necessary for the student of Shakespeare's plays to know something about life during the author's day to fully appreciate what the Spectre meant to the sixteenth and seventeenth century playgoers, and to understand why Shakespeare gave such significant characterizations to the Souls-of-the-Dead, his Ghosts.

the most elaborate setting and the level no doubt made a deep impression upon him.

When he returned from Germany he might listen to riddles and stories of ruined cities, buried bones, and tales of sprites and goblins . . . Powerful were they, yet powerless. They came for benevolent purposes

1. R. P. Wallace, English Literature, p. 176

2. William J. Rolfe, Shakespeare the Boy, pp. 75-76

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II. Discussion. -

A. Influences on Shakespeare's Life:

1. Boyhood and Superstitions of the People.

Before the Ghost in Shakespeare's plays can be rightly valued, it will be necessary to have an understanding of the influences on Shakespeare's life which gave him the knowledge, imagination and the finesse to create the Spectres as real characters in his plays.

Shakespeare was born in 1564 in the "midst of England's fairest rural scenery. A short distance north east of Stratford was Warwick with its castle, the home of the famous king-maker, and beyond was Kenilworth with such thrilling historic associations, full of romance and adventure."¹ Not far away was Coventry, where he often went to market with his father, and where he sometimes "saw the Gray Friars act out their plays and absorbed the beauty and horror. Hell-Mouth, the most elaborate setting and the Devil no doubt made a deep impression upon him."²

When he returned from Coventry "he might listen to riddles and stories of ruined cities, buried bones, and tales of sprites and goblins . . . Powerful were they, yet powerless. They came for benevolent purposes

¹

R. P. Halleck, English Literature, p. 175

²

William J. Rolfe, Shakespeare the Boy, pp. 75-78

to warn the guilty, to discover guilt. The belief in them was natural. It was associated with the enduring confidence that rested upon a world beyond the material world. Love had its visitations from the spirits. They might be talked of even among children, without terror."¹

Perhaps at night he heard the story of the Stratford Guild "where the souls of the dead could be admitted to its spiritual privileges on payment of the regular fees by the living. Early in fifteenth century six dead children of John Whittington were allowed this benefit for the sum of ten shillings."² That was a tale to stir the imagination of a growing boy!

He himself could entertain the children of the neighborhood with stories of witches and fairies, and "he listened with wide eyes to the tales of how men could read the stars and how those that were deeply learned, clothed in garments of white linen, had command over the spirits of the earth, of the water, and of the air."³

"There was also a belief in the evil eye which dates back to the Roman days. Witches brought injury to human beings by merely looking at them; even cattle were subject to the evil eye."⁴

¹ William J. Rolfe, Shakespeare the Boy, pp. 75-78

² Ibid, p. 38

³ Ibid, p. 79

⁴ Ibid, p. 85

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"No doubt Shakespeare often heard how witches stole babies and put in their places ugly, mischievous offspring. Other witches there were who had all kinds of power. It was unsafe to even talk of them."¹
 "Against these dangers people had charms and amulets."
 (Perhaps a rabbit's foot or a snake skin kept all harm away,) "for in his boyhood we may be sure that he believed in them all as his parents and everybody in Stratford did."²

The superstitions of the age undoubtedly left a deep impression on the boy Shakespeare's mind. The Ghost was a reality, a personality that appeared as it did when the form was incarnate.

Don Marquis has given the Ghost a personality in his poem:

³
A Ghost Speaks.

"Where life flows hottest
 There I wade in the warm tide
 Feeding:
 And I shall not yield and be dispersed in
 the mists of unconsciousness
 While I dip myself into the fluid of man's
 being

 "Ah let me mingle with the human heat of
 you that still have form!
 Let me sting again with the sharp brine of
 life
 And go swimming down in the sea, sink drown-
 ing in the deep sea of love.

¹ William J. Rolfe, Shakespeare the Boy, p. 84

² Ibid., p. 91

³ Don Marquis, Poems and Portraits, p. 10

"The Court Shakespeare often heard the witches
 stole babies and put in their places ugly, misshapen
 one offspring. Other witches there were who had all
 kinds of power. It was unsafe to even talk of them."
 "Against these dangerous people had others and enemies."
 "Perhaps a witch's foot or a snake skin kept all away
 away." For in his boyhood we may be sure that he be-
 lieved in them all as his parents and everybody in
 Stratford did."

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 I was I was in the water tide
 Weeping:
 And I shall not find nor be dispersed in
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 While I dip myself into the flood of man's
 being
 "At last we mingle with the human host of
 you that still have love!
 Let us again with the deep drink of
 life
 And go swimming down in the sea, with dream-
 ing in the deep sea of love."

1
 William J. Rolfe, Shakespeare the Boy, p. 84
 2
Idem, p. 81
 3
 For Warton's, Poems and Familiarity, p. 10

"Give me your feasts
 Give me your fellowship
 And the good smell of spilled wine,
 I shall scarcely cloud the glasses

"And still I thirst, I thirst, I thirst for
 life!
 And for a little while
 Before I am lost among the mists
 For yet a little while,
 I shall have my moments of being,
 Drinking of your blood."

Shakespeare's Ghosts "thirst for life", they have
 "their moments of being" "drinking of your blood".

As a matter of fact "few subjects have, from time immemorial, possessed a wider interest than Ghosts and the superstitions associated with them. . . In Shakespeare's day it would seem that the belief in Ghosts was especially prevalent, and Ghost tales were told by the firelight in nearly every household. The young were thus touched by the prevailing superstitions in their most impressionable years. They looked for the incorporeal creatures of whom they had heard and were quick to invest any track of moonbeam with the attributes of the supernatural.

"The important part which Shakespeare has assigned to the Ghost in Hamlet has been of special value inasmuch as it illustrates many of the old beliefs current in his day respecting their history and habits.

"Give me your feast
Give me your fellowship
And the good smell of spiced wine,
I shall scarcely clasp the glasses

"And still I thirst, I thirst, I thirst for
life!"

And for a little while
Before I am lost among the mists
For yet a little while,
I shall have my moments of being,
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"The important part which Shakespeare has assigned
to the Ghost in Hamlet has been of special value inas-
much as it illustrates many of the old beliefs current
in his day respecting their history and habits."

"Thus, according to a popular notion, Ghosts were generally supposed to assume the exact appearance by which they were usually known when in the material state even to the smallest detail of their dress.

"In the graphic description of Banquo's Ghost we have a further allusion to the same belief.

"According to the universal belief prevalent from the earliest times, it was supposed that Ghosts had some particular reason for quitting the mansions of the dead, such as a desire that their bodies, if unburied, should receive Christian rites of burial, that a murderer might be brought to punishment, or just revenge.¹"

These I will try to trace in a discussion of the Ghosts in Shakespeare's plays, but there are other influences on Shakespeare's early life which affected the grim creation of his Solemn Spectres.

I

Rev. T. F. Thiselton Dyer, Folk-lore of Shakespeare, p. 43

"Thus, according to a popular notion, ghosts were
generally supposed to assume the exact appearance of
which they were usually known in the material state
even to the minutest detail of their dress.
In the graphic description of Langens' Ghost we
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These I will try to trace in a discussion of the
Ghosts in Shakespeare's plays, but there are other in-
stances on Shakespeare's early life which affected the
this creation of his poetic spirit.

2. Games and Pastimes.

Shakespeare as a boy saw life in its stark reality. On every side were the cruel, bitter tragedies of life. Among the worst was bear baiting. To us, a distressingly horrible performance, it was a great source of entertainment and sport to the people of Shakespeare's day. The Queen herself put her approval on bear baiting and was unwilling that the Drama should interfere with it. It is said that she forbade acting of plays on one day during the week. Towns owned their special bears and a story goes that once a Church sold its Bible to get money to buy a new bear when its old one had gone down in defeat.

Besides bear baiting there was cock fighting, which of course still goes on in civilized communities today.

It is said that all children are naturally cruel, and Shakespeare as a boy thought little of the common cruelties of his every day life. He was brought up in a busy town where markets and fairs were held and where the wealth of the world poured into Stratford. He saw animals tortured, saw the corpse dangling from the gibbet, saw the scolding wife publicly flogged.

In the bosom of the whole, in the society and the

2. Games and Pastimes.

Shakespeare as a boy saw life in its stark reality. On every side were the cruel, bitter tragedies of life. Among the worst was bear baiting. To us, a distressingly horrible performance, it was a great source of entertainment and sport to the people of Shakespeare's day. The Queen herself put her approval on bear baiting and was unwilling that the drama should interfere with it. It is said that she forbade acting of plays on one day during the week. Towns owned their special bears and a story goes that once a church sold its Bible to get money to buy a new bear when its old one had gone down in defeat.

Besides bear baiting there was cock fighting, which of course still goes on in civilized communities today.

It is said that all children are naturally cruel, and Shakespeare as a boy thought little of the cruelties of his every day life. He was brought up in a busy town where markets and fairs were held and where the wealth of the world poured into Stratford. He saw animals tortured, saw the corpses dangling from the gibbet, saw the scolding wife publicly flogged.

It was not difficult for him to create his murders, to bring on the stage a Ghost with its three and thirty wounds, or a Spectre with twenty bleeding gashes on its head. The Elizabethans wanted reality. Shakespeare was an Elizabethan and he created his characters for his own stage.

Nevertheless he "uses his characters to illustrate the laws of life and he makes us understand them. This philosophic pity is what distinguishes tragedy from melodrama giving it a beauty that is not sentimental and a significance independent of theatrical effectiveness. Shakespeare points no moral and he puts into the play no personage to utter his own opinions, yet the ultimate morality is visible enough.

"The moral is there to be drawn by all who take the trouble to think. Shakespeare's ethical doctrines are not formulated into precepts, they are not condensed into a code for instant quotation but they exist and are immitagably sound. Shakespeare does not believe that morality is something that can be put into a play, on the contrary he holds that it is something that can not be left out. . . His morality is not to be sought in specific instances, rather is it in the temper of the whole, in the sanity and the

It was not difficult for him to create his own
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 Shakespeare was an Alchemist and he created his own
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Nevertheless he knew his characters to their
 innermost life and he knew he understood them.
 This knowledge was a great distinction. It was
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 and to be sought in specific instances. Rather is it
 in the respect of the whole, in the unity and the

serenity with which he sets mankind before us as he
sees it."¹

One of Shakespeare's dramatic tricks is to have the Ghost the instrument of his moral purpose. It appears, a veritable judge to expose the guilty and to seek retribution.

"The imaginative intensity of the poetry, the quiet and dignified pronouncements of the Ghost, spoken in deep and solemn words, reveal the poet's knowledge of the human soul and its emotions."²

¹ Brander Matthews, Shakespeare as a Playwright, p. 376

² Ibid., p. 378

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¹ Brandon Matthews, Shakespeare as a Playwright, p. 256

² Ibid., p. 278

3. The Elizabethan Theater and the Audience.

As I have said before, Shakespeare was an Elizabethan and he wrote for the Elizabethans.

Before the theaters were built the plays were performed in the inn yards. Undoubtedly Shakespeare had often watched the performances of a strolling group of players, attracted perhaps by the posters or placards that were displayed, which announced the great event. It must have been like the small town circus that advertises its freaks and side shows as added attractions to the main performance, for one could find bear baiting, gambling devices and other alluring pastimes besides the play itself.

The crowd came to the theater. There were the dandies who, paying a little more money, procured a stool and were permitted to sit on the stage. Here they were admired by the crowd in the pit who bantered with them, often annoying the actors and interfering with the progress of the play.

The roysterers cracked nuts, talked out and demanded entertainment. They were a motley lot to write for, but Shakespeare, the true artist could appeal to them with his tricks. Perhaps it was a coarse and

3. The Elitist as Theater and the Audience.

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Let us and the actors for the Elitist.

Before the theater was built the plays were

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amusing pastimes besides the play itself.

The crowd came to the theater. There were the

children who, paying a little extra money, procured a

stool and were permitted to sit on the stage. Here

they were seated by the actors in the pit who conversed

with them, often interrupting the actors and interfering

with the progress of the play.

The spectators cracked nuts, talked out and de-

manded entertainment. They were a noisy lot to write

for, but Shakespeare, the true artist could appeal to

them with his wit. Perhaps it was a corner and

jeering Falstaff, maybe it was a jesting Touchstone, or perhaps a grim Spectre with its words of death and destruction! The last was truly a Spectacle to hold the interest and attention of an audience.

Shakespeare did not have the light and sound effects of our modern theater. The audience created images from the words of the play and could easily imagine the stroke of midnight even if the sun shone down on the stage. Notwithstanding the keen imagination of the Elizabethan audience, they were eager to be entertained. They "were sluggish in mind and often inattentive. They were unwilling to take trouble and they preferred sign post directions and therefore we see the villain setting forth his evil designs frankly in soliloquy, so that not even the most careless among the audience could mistake him. Violently passionate themselves they demanded lofty emotions and broad humor. Avid of swift sensation, hot and immediate in its reactions they wanted strong waters, undiluted, to be gulped down without winking. They did not object to sanguinary brutality or to ferocious cruelty, which responded to their need for constant excitement. They found pleasure in startling contrasts,

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in unforeseen changes of mood and even in the transformation of character in the twinkling of an eye. They were glad to have their ears filled with the roar of the cannon and to have their eyes entertained by processions and by battles, by laggard witches and by sheeted ghosts with gory throats. Ghosts marched across the stage sometimes as single spies and sometimes in battalions. In Hamlet the Ghost is the main-spring of the story; in Macbeth and in Julius Caesar the ghostly shades of Banquo and Julius Caesar appear at the critical moments of action; in Richard the Third the gates of the charnel house are opened wide for a spectral procession to pass before the startled gaze of the murderer:"¹ and in Cymbeline for once, the solemn array of Spectres portend not evil but good for a condemned man.

¹ Brander Matthews, Shakespeare as a Playwright, p. 216

in unknown changes of mood and even in the
 formation of character in the unfolding of an eye.
 They were glad to have their ears filled with the
 roar of the cannon and to have their eyes entertained
 by processions and by battles, by legends of valor and
 by stories of heroism. In the midst of the
 action the stage sometimes is single actors and some-
 times in battalions. In the midst of the action
 of the story; in the midst of the action
 the ghostly shades of legends and of the past appear
 at the critical moments of action; in the midst of
 the action of the story the shades of the past
 for a spectral procession to pass before the
 gaze of the audience, and in the midst of the
 the solemn array of spectral forms and still and good
 for a momentary rest.

4. Thomas Kyd - The Spanish Tragedy, 1586

The Ghost was not a new idea with Shakespeare. "The Stock Ghost was a classical puppet borrowed from Seneca. Its function was that of prologue to give the audience preliminary data or to shout vindication - Revenge - to a procrastinating hero. Shakespeare took the puppet Ghost, humanized it, christianized it and made it a figure the spectators would recognize as real, as something that might be encountered in a lonely grave yard at night."¹

Before Shakespeare brought his Ghosts to the Elizabethans, they had already seen a superb Spectre in Kyd's The Spanish Tragedy, which appeared in 1586. It was rife with gore. It became at once popular and paved the way for the tragedies of Shakespeare. The opening scene of The Spanish Tragedy introduces "Revenge (a character from the morality plays) accompanied by the Ghost of Don Andrea who demands his rights upon his slayers. The play which followed was full of exciting episodes of Court and policy, of secret love, midnight murder, hangings and stabbings and passionate excesses. . . The story told how Horatio was cruelly murdered, and how the father found out the murderers,

¹ Lewes Lavater, Of Ghostes and Spirites Walking by Nyght, p. xi

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and at last of the ghastly vengeance which he inflicted upon them. . . Kyd ended his play with a quick succession of murders and suicides; all debts of blood were fully paid and the Ghost of Don Andrea, satisfied at last, goes off with Revenge who promises:

"This hand shall hale them down to deepest
hell,
Where not but furies, bugs and tortures
dwell."¹

"Kyd packed The Spanish Tragedy with incidental horrors, a public hanging, a play within a play, and some mad scenes; but he had hit upon such fundamental principles of tragic drama as irony, suspense, pathos, surprise and climax. . . And in such a school of drama and acting Shakespeare first learned his art."²

The Ghost had come to stay. It had been enthusiastically received. The audience shuddered at its horrible significance and Shakespeare used it with his artist's hand in five of his finest plays.

"When Shakespeare brought in the real Ghost, he was careful to stress its reality by exhibiting the effects of the Spectre upon characters holding different opinions on the questions of the spirit world, opinions which would be entertained by different parts of the

¹

G. B. Harrison, Shakespeare under Elizabeth, pp. 15-17

²

Ibid, p. 17

and at last of the ghastly vengeance which he inflicted upon them. . . . Ryd ended his play with a quick suspension of murders and suicides; all debts of blood were fully paid and the Ghost of Don Andres, satisfied at last, goes off with Revenge who promises:

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"When Shakespeare brought in the real Ghost, he was careful to stress its reality by exhibiting the effects of the Specter upon characters holding different opinions on the questions of the spirit world, opinions which would be entertained by different parts of the

audience.

"Broadly speaking there were three schools of thought on the question of the Ghost. (These three were surely represented among the play goers.)

"First: Most Catholics believed in the

Ghost as spirits of the departed allowed to return from Purgatory for some special purpose which it was the duty of the pious to further if possible that the wandering soul might find rest.

"Second: For the Protestants the explanation was more difficult. Apparitions could not be doubted. Universal testimony was in their favor. They received support from the Scripture which could not be gainsaid. They concluded that, while Ghosts occasionally might be angels, they were generally nothing but devils who assumed the form of departed friends or relatives in order to work bodily or spiritual harm on those to whom they appeared.

"Third: This group contests the possibility of Spirits assuming material form. Apparitions are either the illusion of melancholic

audience.

"Broadly speaking there were three schools of thought on the question of the West. (These three were mainly represented among the lay hosts.)

First: Most Catholics believed in the Good as a spirit of the departed allowed to return from Purgatory for some special purpose which it was the duty of the living to further if possible that the wandering soul might find rest.

Second: For the Protestants the explanation was more difficult. Superstitions could not be doubted. Universal brotherhood was in their favor. They received support from the Scriptures which could not be gainsaid. They considered that, while Christ occasionally might be angry, they were generally nothing but devils who answered the law of departed friends or relatives in order to work bodily or spiritual harm on those to whom they were

opposed.

Third: This group contests the possibility of spirits assuming material form. Spirits of various kinds are either the illusion of melancholia

minds or flat knavery on the part of some
 rogue."¹

With this adequate foundation for the validity of the Ghosts, for their recognition by the Elizabethan audience and for the important significance which was attached to them, Shakespeare gives us startling descriptions of their stern and sinister personalities in the following plays.

¹
 Lewes Lavater, Of Ghostes and Spirites Walking by Nyght, p. xv

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II. Discussion (continued) -

B. Enter the Ghost.

1. In Julius Caesar:

Undoubtedly the first Ghost that a student meets in his reading of Shakespeare is the Ghost of Julius Caesar.

It will be remembered that Brutus had been part of the conspiracy to kill Caesar. There was no personal aim, for Caesar had overwhelmed Brutus with kindness and proofs of his affection and high regard. Brutus justified his action solely in his belief that he was being loyal to the state.

It was a ghastly murder and Shakespeare, the master craftsman, pronounced the downfall of Brutus as Julius Caesar with his three and thirty wounds utters his last words:

"Et tu Brute! Then fall Caesar."

The way is paved for the coming of the Ghost. Into the very soul of Brutus those words have gone.

He tries to justify the killing to the people and encourage them with -

"Stoop, Romans, stoop
And let us bathe our hands in Caesar's blood
Up to the elbows and besmear our swords
Then walk we forth, even to the market place
And waving our red weapons o'er our head
Let's all cry - 'Peace - freedom - liberty.'"

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Up to the elbows and besmear our swords
Then walk we forth, even to the market place
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Let's all cry - 'Peace - Freedom - Liberty.'"

But they are only words. Caesar's murdered body lies with its three and thirty gaping wounds mightier by far than his genius and his fortune. They

"like dumb mouths, do ope their
ruby lips,
To beg the voice and utterance of my
tongue
A curse shall light upon the limbs of men."

.

"And Caesar's spirit, ranging for revenge
With Ate by his side come hot from hell,
Shall in these confines with a monarch's
voice
Cry, 'Havoc' and let slip the dogs of war:"

Mark Antony completely swings the crowd when he eulogises over Caesar's grave, and we feel the brutal uselessness of it all. The people are ready for revenge as they see "the most unkindest cut of all."

Shakespeare's plan is subtle. He will carry out the law of tragic guilt. Brutus will suffer the consequences of his weakness for giving in to the conspirators. Avenging justice will balance the scales.

Shakespeare makes him a tragic hero. "Brutus has lived among his books. He is more occupied with the abstract political idea of moral conception of the shame of enduring a despotism than with actual political facts before his eyes. He shrinks with horror from his task. Brutus with his delicate reflective nature,

But they are only words. Caesar's murdered body
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"I'll dash out, do you hear?"

They hear.

To see the noise and stir of war

comes

A crowd of all light upon the limbs of men."

.....

"And Caesar's spirit, ranging for revenge,
With a side of his own sword shall
kill in your conflicts with a woman's
voice

Or, 'Beware,' and bid the gods of war."

But Antony completely states the crowd when he

addresses the crowd's grief, and we feel the primal

weakness of it all. The people are ready for re-

vange as they see "the most unkindest cut of all."

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the law of tragic guilt. Brutus will suffer the con-

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ators. Wronged justice will release the nation.

Antony takes this tragic hero. Brutus has

lived among his people. He is more concerned with the

abstract political idea of moral conception of the state

of enduring a despotic rule with actual political

facts before his eyes. He speaks with power from

his past. Brutus with his delicate reflective nature.

bent on obeying only the dictates of duty is calm after the murder but sleepless before it. His preoccupation with the idea has altered his whole manner of being. If Caesar is slain it is not for what he has done but for what he might do.¹"

"Oh that we then could come to Caesar's spirit
And not dismember Caesar"

But this they did not do. Caesar was murdered and the Spirit survived the butchery and asserted itself to Brutus.

The scene is perfectly constructed by the visit of the Ghost. There has been a bitter quarrel between Cassius and Brutus which is followed by a cordial and even tender reconcilliation.

Brutus is left alone and asks for music to sooth him before he goes to sleep. The weary musician can not keep awake for Brutus says,

"O murderous slumber,
Lay'st thou thy leaden mace upon my boy,
That plays thee music? Gentle knave, good
night,
I will not do thee so much wrong to wake
thee."

He takes the instrument from the boy and picks up his book to find the leaf turned down where he had been reading, when suddenly the candle sputters and burns

1

George Brandes, William Shakespeare, p. 315

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The scene is perfectly contrasted by the visit
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even tender reconciliation.
Brutus is left alone and asks for music to soothe
him before he goes to sleep. The warty musician can
not keep awake for Brutus says,

"O murderous slumber,
lay'st thou thy leaden nap upon my eyes,
That give thee quiet? Gentle slumber, good
night,
I will not go thus so much wrong to wake
thee."

He takes the instrument from the boy and plays up
his book to find the leaf turned down where he had been
reading, when suddenly the candle sputters and burns

blue. This was a sign for the Spectre - an omen recognized by Elizabethans:

Enter the Ghost of Caesar

Brutus is apprehensive when he says,

"How ill this taper burns. Ha! who comes here?
I think it is the weakness of mine eyes
That shapes this monstrous apparition.
It comes upon me. Art thou any thing?
Art thou some god, some angel, or some devil,
That makest my blood cold and my hair to
stare?
Speak to me what thou art."

Ghost. "Thy evil spirit - Brutus."

Brutus. "Why comest thou?"

Ghost. "To tell thee thou shalt see me at Philippi."

Brutus. "Well then I shall see thee again?"

Ghost. "Ay, at Philippi."

Brutus. "Why, I will see thee at Philippi, then -

Exit Ghost

Now I have taken heart thou vanishest
Ill spirit, I would hold more talk with thee."

"The order of things is highly judicious here.

The 'monstrous apparition' appears after the sorrow of Portia's shocking death. The scene is dramatic in the highest sense of the word for with a great sorrow upon him Brutus might well see ghosts, and the effect is supreme."¹

The Ghost implies by saying, "Thy evil spirit,"

¹
H. H. Furness, Jr., A New Variorum Edition of Shakespeare, Julius Caesar, Hudson, p. 236

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is sublime."

The Ghost implies by saying, "Thy evil spirit."

"that Brutus has lived on a fallacy. He had no right to kill Caesar in which he had reasoned himself. He had put his idea above all human consideration. He is in spite of all a murderer. This is then a judgment of humanity, of society. Caesar passes sentence of death upon his murderer."¹

To the Elizabethan audience the Ghost came seeking revenge. The Spectre with its three and thirty wounds - "a monstrous apparition"-could not rest until it has been avenged, and it appeared to Brutus, one of Shakespeare's most noble characters.

"In this tragedy the Ghost has a special significance. It represents perhaps what is eternal in man after death or perhaps the direct presentation of destiny where murder has been committed it is at once the simplest and most telling way of suggesting retribution."²

"This scene is a great episode in the play. It creates a new emotion which is pathetic, and at the same time the pathos is not terrible or lacerating, but, even if painful, is accompanied by a sense of beauty and an out-flow of admiration or affection which comes with an inexplicable sweetness after tension."³

¹ H. H. Furness, Jr., A New Variorum Edition of Shakespeare, Julius Caesar, Goll, p. 236

² Ibid., Bradley, p. 202

³ Ibid., Beeching, p. 234

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1. E. H. Furness, Jr., A New Variorum Edition of Shakespeare, Julius Caesar, 804, p. 835

2. Ibid., Bradley, p. 808

3. Ibid., Hecching, p. 834

Brutus breathes no word of the visit of the Ghost though it appears to him again, till a few moments before his death, and then in all composure as a proof that the end is near, not as a horror from which he seeks deliverance. He says:

"The Ghost of Caesar hath appeared to me
Two several times by night, at Sardis once
And this last night, here in Philippi fields
I know my hour is come. . ."

.
"It is more worthy to leap in ourselves
Than tarry till they push us."

"Farewell, good Strato, Caesar, now be still
I kill'd thee not with half so good a will."

Brutus paid the penalty of death for his mistaken actions and by doing so expiated a great crime. Caesar dead overcame Brutus. Men can not fight Ghosts, so in the end the victory is with Caesar, who died long before the end of the play.

"Shakespeare found ghosts in Plutarch's Lives and retained them in accordance with his principle of following the historical tradition as faithfully as possible, but assuredly not merely out of regard for the historical subject matter but doubtless also because it appeared to him to be an important symbol, a significant reference to the actual motive and leading thought in the historical events and because it, at the same

It is true that the word of the spirit of the
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ment before the death, and then in all conscience as
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which he seeks deliverance. He says:

"The Ghost of Hamlet's father appeared to me
Two several times by night, at several times
and this last night, when he showed himself
I knew my hour is near. . . ."

"It is some warning to keep in ourselves
That death will find us out."

"Therefore, good friends, farewell, and so I will
I will not see you half so good a will."

Brother said the penalty of death for his misdeeds
was not to be paid in a great effort. Hamlet
dead overcame death. He can not fight death, so
in the end the victory is with death, who died long
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time, seemed to indicate the point where the historico-political cause meets the ethical and moral cause. This is why Shakespeare makes the Ghost which according to Plutarch appears to Brutus as his evil genius, assume the likeness of Caesar. . .

"Brutus murders a man who is not only politically great, but who, as a man, has always proved himself great and noble and who overwhelmed him with kindness, with proofs of his affection and high esteem. On the other hand Brutus was the soul of the conspiracy, if his mind became confused, his courage unnerved, the whole enterprise must inevitably collapse. And it did collapse because it was as much opposed to the moral law as to the will of history.

"Accordingly Shakespeare allows the ghost to play a part in the drama in order to point out this two-fold crime. It appears just once and utters a few pregnant words, but we continually feel that it is hovering in the background like a dark thunder cloud; it is the offended spirit of history itself which in fact not only avenges political crimes but visits ethical transgressions with equal severity. This spirit, as it were, perpetually holds up before our

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... the likeness of Caesar.

"Brutus murders a man who is not only politically

great, but who, as a man, has always proved himself great and noble and who overwhelmed him with kindness, with proofs of his affection and high esteem. On the other hand Brutus was the soul of the conspiracy, if his mind became confused, his courage unshaken, the whole enterprise must inevitably collapse. And it did collapse because it was as much opposed to the moral law as to the will of history.

"Accordingly Shakespeare allows the Ghost to play

a part in the drama in order to point out this tragic error. It appears just once and utters a few pregnant words, but we continually feel that it is hovering in the background like a dark thunder cloud; it is the offended spirit of history itself which in fact not only avenges political crimes but visits ethical transgressions with equal severity. This spirit, as it were, perpetually holds up before our

view the moral wrong in the murder of Caesar as well as the political right which he had on his side owing to the necessity of a monarchy."¹

"This drama may be said to exhibit the ethical world of Shakespeare in the highest form."²

"The last look of Caesar follows Brutus wherever he goes; and to the outraged friendship seems to come defeat after defeat, sorrow after sorrow, in revenge of it, and when the 'deep of night has crept upon their talk' and he sits alone and sleepless, the haunting vision fixes itself so vividly upon his mind that it seems to strike his eyeballs as the Ghost of the dead Caesar."³

"Julius Caesar is a most effective stage play. . . It has a constantly recurring spectacular accompaniment of games, the storm at night, the open assassination, the funeral, the riot, the final battle preceded by the appearance of the Ghost. . . It makes us familiar with the unstable opinions of the populace which brings us into the murky atmosphere of a treacherous plot and arouses the emotion of doubt, of dread and of impending doom."⁴

"In Julius Caesar Shakespeare strove to present

¹
H. H. Furness, Jr., A New Variorum Edition of Shakespeare, Julius Caesar, Ulrici, p. 430

²
Ibid., Snider, p. 431-432

³
Ibid., Brown, p. 415

⁴
Brander Matthews, Shakespeare as a Playwright, p. 259

view the moral wrong in the murder of Caesar as well as the political right which he had on his side owing to the necessity of a monarchy."

"This drama may be said to exhibit the ethical world of Shakespeare in the highest form."

"The last look of Caesar follows Brutus wherever he goes: and to the outraged friendship seems to come defeat after defeat, wrong after wrong, in revenge of it, and when the deep of night has crept upon their sails, and he sits alone and sleepless, the haunting vision flits itself so vividly upon his mind that it seems to strike his eyeballs as the Ghost of the dead Caesar."

"Julius Caesar is a most effective stage play. It has a constantly recurring spectacular accompaniment of games, the storm at night, the open assassination, the funeral, the riot, the final battle preceded by the appearance of the Ghost. . . . It moves us familiar with the unstable opinions of the populace which brings us into the murky atmosphere of a presidential riot and arouses the emotion of Gloom, of dread and of impending doom."

"In Julius Caesar Shakespeare strove to present

1. H. B. Fennell, Jr., *A New Variorum Edition of Shakespeare's Julius Caesar*, Bristol, p. 450.
2. *Ibid.*, Butler, p. 451-452.
3. *Ibid.*, Brown, p. 415.
4. *Shakespeare as a Playwright*, p. 232.

a violent act and its consequences from the point of view of a great just spirit outside life. . . . It is generally considered to be the earliest of the supreme plays."¹

Macbeth.

Shakespeare has created a marvelous scene for this tragedy. In the great hall in the palace, a banquet table is spread, the guests are assembled, but an unseen shadow hangs over the smiling. Last Macbeth with smiling lips, his wife has come to welcome. She is Shakespeare's first study in delay the fact as he introduces the characters who stand upon their faces. "It is as if the great eye of the whole world were looking upon this scene. . . . All the physical organs of the human body are in a state of tension and excitement."

The suspense of Macbeth's death is a thing of beauty. This is the first of the great tragedies of Shakespeare. The suspense of Macbeth's death is a thing of beauty. This is the first of the great tragedies of Shakespeare. The suspense of Macbeth's death is a thing of beauty. This is the first of the great tragedies of Shakespeare.

¹

John Masefield, William Shakespeare, p. 150

a violent act and its consequences from the point of
 view of a great just spirit outside life. . . It is
 generally considered to be the earliest of the modern
 plays.

B. Enter the Ghost (continued)2. In Macbeth: -

Perhaps the second great Ghost to be introduced to students of Shakespeare is the Ghost of Banquo in Macbeth.

Shakespeare has created a marvelous scene for this Spectre. In the great hall in the palace, a banquet table is spread, the guests are assembled, but an ominous shadow hangs over the setting. Lady Macbeth with seeming hospitality bids her company welcome. Now it is Shakespeare's clever stroke to delay the feast as he introduces the murderers with blood upon their faces. "It is as if the poet saw the whole story through an ensanguined mist and as if it stained the very blackness of the night. . . All the physical agencies create an atmosphere of horror and supernatural dread."¹

The assassins bring news of Banquo's death assuring Macbeth that he is safe "in the ditch with twenty trenched gashes on his head." The audiences of Shakespeare's day needed nothing more. To them the body of Banquo was a thing of dread. They could easily imagine the appearance of the Ghost; the vic-

I

A. C. Bradley, Shakespearean Tragedy, pp. 336-337

1. Enter the Ghost (continued)

2. In Bedchamber -

Enter the second Ghost to be introduced
to students of Shakespeare in the Ghost of Hamlet in

Bedchamber.

Shakespeare has created a marvelous scene for

this episode. In the great hall in the palace, a

banquet table is spread, the guests are assembled,

but an ominous shadow hangs over the setting. Lady

Macbeth with smiling hospitality bids her company

welcome. Now it is Shakespeare's clever stroke to

delay the least as he introduces the murderers with

blood upon their faces. "It is as if the post had

the whole story through an extinguished light and as

it is stained the very blackness of the night. . .

All the physical agencies create an atmosphere of

horror and suspensefully drawn."

The assassins bring news of Hamlet's death and

Macbeth exclaims that he is "in the lion with

twenty thousand men on his back." The entrance

of Shakespeare's day needed nothing more. To them

the body of Hamlet was a thing of dread. They could

easily imagine the appearance of the Ghost; the vic-

A. C. Bradley, Shakespearean Tragedy, pp. 100-101

tim of the fearful tragedy in all its sanguine gruesomeness was a living horror.

The murderers' word of Banquo's death does not disturb Macbeth, but when he hears that Fleance has escaped he realizes that he is "cabin'd, cribb'd, confin'd, bound in to saucy doubts and fears."

Lady Macbeth becomes impatient and bids her lord welcome the guests and start the banquet. The moment is intense, the feeling of apprehension and foreboding evil deepens, and

The Ghost of Banquo enters and sits in Macbeth's place,

unnoticed by the guests and as yet unnoticed by Macbeth. The suspense increases!

Macbeth proposes a toast:

"Sweet remembrancer!
Now good digestion wait on appetite,
And health on both!"

Lennox urges him to sit, but Macbeth, through Shakespeare's ingenious histrionic art, delays.

"Here had we now our country's honour roof'd
Were the grac'd person of our Banquo present;
Who may I rather challenge for unkindness
Than pity for mischance!"

the of the fearful tragedy in all the sanguine circum-

stances was a living horror.

The murderer's words of Hamlet's death does not

disturb Macbeth, but when he hears that Hamlet has

escaped he realises that he is "cashed, cribb'd,

confid'nt, bound in to every day's and tears."

Lady Macbeth becomes impatient and bids her lord

welcome the guests and start the banquet. The moment

is instant, the feeling of apprehension and foreboding

evil deepens, and

The Ghost of Banquo enters and sits in Macbeth's

place.

unnoticed by the guests and as yet unnoticed by Mac-

beth. The suspense increases:

Macbeth proposes a toast:

"Sweet remembrance!
How good digestion wait on appetite,
And good on both!"

Macbeth urges his to sit, but Macbeth, through

Macbeth's ignorant historic art, delays.

"Here had we now our country's honor roll'd
Have the great'st person of our age's presence
Who may I rather challenge for unkindness
Than pity for mischance!"

Ross: "His absence, sir,
Lays blame upon his promise. Pleas't your
highness
To grace us with your royal company."

Macbeth turns to take his place at the banquet table. He starts, he stares, he is overcome and shouts, "The table's full." He suspects that it is a trick someone is playing on him.

But the Ghost, stark and still, stares at him but does not move from the chair.

Completely beside himself, feeling all the guilt of the hideous murder, Macbeth tries to reconcile himself.

"Thou cans't not say I did it: never shake
Thy gory locks at me."

This is another brief description to convey to the audience that the Ghost of Banquo appears with "twenty trenched gashes on his head."

Macbeth had reasoned that by having Banquo murdered by some one else "that the thought of the dead man would not haunt him, like the memory of Duncan. The deed is done; but, instead of peace descending on him, from the depths of his nature his half-murdered conscience rises. His deed confronts him with the apparition of Banquo's Ghost, and the horror of the first murder returns. Agonized and trembling he faces the

A. C. Bradley, *Shakespearean Tragedy*, p. 361

H. W. Furness, Jr., *A New Variorum Edition of Shakespeare, Macbeth*, Dr. Worman's Journal, p. III

Host: "His absence, sir,
lays blame upon his promise. Please your
highness
To grace us with your royal company."

Macbeth turns to take his place at the banquet table.
He starts, he stares, he is overcome and speechless. "The
table's full." He suspects that it is a trick some-
one is playing on him.
But the Ghost, stark and still, stares at him but
does not move from the chair.

Completely beside himself, feeling all the guilt
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on him, from the depths of his nature his half-murdered
conscience rises. His deed confronts him with the ap-
prition of Banquo's Ghost, and the horror of the first
murder returns. Agonized and trembling he faces the

rebel image."¹

The Ghost persists

Lady Macbeth, realizing the terror in her husband's countenance, tries to chide him and at the same time begs the guests to overlook the attack as a momentary fit. "Feed and regard him not."

Turning to Macbeth she asks,

"Why do you make such faces? When all's done
You look but on a stool."

He tries to show her what he sees.

"Prithee, see there! behold! look! lo!
how say you?
Why, what care I? If thou cans't nod,
speak too.
If charnel houses and our graves must
send
Those that we bury back, our monuments
Shall be the maws of kites."

The Ghost Vanishes

"It is a piece of consummate art that Macbeth should see his own chair occupied by the vision of him whose presence he had affected to desire."²

There have been questions as to whether this first Ghost to appear might have been the Ghost of Duncan instead of Banquo, or if "but one dread monitor could gain access to this imperial malefactor which was the more likely to harrow the remorseful bosom of Macbeth, the

¹

A. C. Bradley, Shakespearean Tragedy, p. 361

²

H. H. Furness, Jr., A New Variorum Edition of Shakespeare, Macbeth, Dr. Formans Journal, p. 211

redal image."

The Great Paralysis

Lady Rebecca, realising the terror in her husband's countenance, tries to shield him and at the same time begs the guests to overlook the attack as a necessary evil. "Dead and regard his wife."

Turning to Rebecca she says,

"Why do you make such faces? When all's done you look just as a fool."

He tries to show her what he means.

"Frighten, and I feel before I look! I feel

how my soul

why, what care I? It does come's not,

what you

It's a fearful house and our graves must

show

those that we bury with, our monuments

shall be the name of life."

The Great Paralysis

"It is a place of monuments and that Rebecca

should see his own chair occupied by the vision of

his whose presence he had allowed to be there."

There have been questions as to whether this first

ghost to appear might have been the Ghost of Hamlet in-

stead of being, or if "but one great monster could gain

access to this singular relation which was the form

itself to portray the remorseful power of Hamlet, the

1. C. Bradley, Shakespearean Tragedy, p. 361

2. E. F. Turpin, Jr., A New Version of the History of

Hamlet, p. 111

gracious Duncan or Banquo his mere partner?"¹

However, it seems to me that both ghosts are the Ghost of Banquo. According to the superstition the Spectre appears as it was last seen and the words,

"Never shake thy gory locks at me"

seem evidence enough that they belonged to Banquo, who, last seen, lay in the ditch with twenty gashes in his head. Duncan did not meet his death in that manner.

The Spectre's appearance to Macbeth and not to the others carries out another of the Shakespearean superstitions that the Ghost is privileged to be seen by those for whom it has a special meaning. If it had been seen by others it would be a "violation of the spiritual peerage of the drama, an outrage on the rights of Ghosts, and a worthier spectre than Banquo² never trod the stage."

It is quite possible that the Ghost was seen by Lady Macbeth, but she being a keener dissembler than her husband gave no heed to it and with her merciless attitude tried to dismiss it from her husband's mind.

Lady Macbeth (Aside to Macbeth) "What, quite unmann'd
in folly?"
Macbeth. "If I stand here I saw him."

Lady Macbeth. "Fie for shame."

¹

H. H. Furness, Jr., A New Variorum Edition of Shakespeare, Macbeth, Seymour, p. 210

²

Ibid., Macbeth, Campbell, p. 211

gracious Duncan on Sunday his wife's presence?

However, it seems to me that both ghosts are the
Ghost of Sunday. According to the superstition the
Specter appears as it was last seen and the words,
"Never shall thy body look as mine"

new evidence seems to show that they belong to Sunday.
who, last seen, lay in the ditch with family bones
in his hand. Duncan did not meet his death in that
manner.

The Specter's appearance to Sunday and not to
the other parties out of the family of the Specter
superstition that the Ghost is privileged to be seen
by those for whom it has a special message. It is
had been seen by others it would be a violation of
the spiritual power of the dream, an outrage on the
rights of Ghosts, and a worshiper appears that Sunday
never find the stage.

It is quite possible that the Ghost was seen by
Lady Macbeth, but she being a weaker character than
her husband gave no heed to it and with her worthless
attitude tried to distance it from her husband's mind.

Lady Macbeth (aside to herself) "What, this woman's hand
is guilty?"
Macbeth "If I stand here I see him."
Lady Macbeth "The low voice."

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Perhaps a drop of the "milk of human kindness"
comes back to Macbeth when he says,

"Blood hath been shed ere now, i' the olden
time,
Ere human statute purg'd the gentle weal;
Ay, and since too, murders have been perform'd
Too terrible for the ear."

In a meditating way he goes on:

"Times have been,
"That, when the brains were out, the man
would die,
And there an end; but now they rise again,
With twenty mortal murders on their crowns,
And push us from our stools. This is more
strange
Than such a murder is."

He turns to his guests,

"Come, love and health
to all;
Then I'll sit down. Give me some wine;
fill full.
I drink to the general joy o' the whole
table
And to our dear friend Banquo, whom we
miss:
Would he were here! to all, and him, we
thirst,
And all to all."

Lords "Our duties, and the pledge."

Enter the Ghost

Again at the mention of Banquo the Spectre ap-
pears. Macbeth staggers -

"Thy blood is cold;
Thou hast no speculation in those eyes
Which thou dost glare with!"

Perhaps a drop of the "milk of human kindness"

comes back to Macbeth when he says,

"Blood hath been shed ere now, 't' the olden
time,

And women have died ere now, for the gentle weal;
Ay, and since too, murders have been performed
Too terrible for the ear."

In a meditative way he goes on:

"Times have been,

That, when the bright day broke, the man
would die,

And there an end; but now they rise again,
With twenty mortal murders on their crowns,
And push us from our stools. This is more
strange

Than such a murder is."

He turns to his guests,

"Come, love and health

to all;

Then I'll sit down. Give me some wine;

I'll tell.

I drink to the general joy of the whole

table

And to our dear friend Banquo, whom we

miss;

Would he were here! to all, and him, we

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And all to all."

Lord's "Our duties, and the pledge."

Enter the Ghost

Again at the mention of Banquo the spectre ap-

pears. Macbeth staggers -

"O, my blood is cold;

Thou hast no speculation in those eyes

Which thou dost glare with!"

By this time, however, he had lost so much control of himself that Lady Macbeth realizes to continue the banquet is useless, especially after her lord challenges the Spectre,

"What man dare, I dare.

Take any shape but that, and my firm nerves
Shall never tremble. Or be alive again
And dare me to the desert with thy sword;
If trembling I inhibit thee, protest me
The baby of a girl. Hence, horrible
shadow!

Unreal mockery, hence! (Ghost vanishes)
Why, so; - being gone,
I am a man again. Pray you sit still."

Macbeth tries to sound his guests and asks how they can keep from trembling and turning pale at such a ghastly sight.

Lady Macbeth knows that he will reveal something from his conversation, so she dismisses their guests at once with,

"A kind good night to all."

Macbeth does not bid his guests farewell. There seem at the moment to be but two realities - the Ghost and the wife who had goaded him into crime. When the guests have gone, Lady Macbeth turns fiercely to her husband but she is mollified when she sees how crushed he is; and apparently completely under the influence of

By this time, however, he had lost so much con-
 trol of himself that Lady Macbeth realized to her regret
 the danger to which she was exposing herself, especially after her long
 challenge to his courage.

"What two eyes, I dare."

Take my eyes out, then, and my little nerves
 Shall never tremble. On the other hand,
 And dare me to be honest with my sword;
 It is a thing I should like to see, because so
 The heart of a girl, honest, fearless,
 Should be.
 (Enter Macbeth, armed, (from the distance)
 Why, no - I am not gone.
 I am a man again. Try you out still."

Macbeth tries to control his guests and says how
 they can keep from trembling and turning pale at such
 a ghostly sight.
 Lady Macbeth knows that he will reveal something
 from his conversation, so she dismisses their guests at
 once with

"A little good night to all."
 Macbeth does not tell his guests farewell. When
 seen at the moment to be put to rest - the ghost
 and the wife who had guided him into crime. When the
 guests have gone, Lady Macbeth turns fiercely to her
 husband but she is satisfied when she sees how strong
 he is and apparently completely under the influence of

an unseen power.

"It will have blood; they say, blood will
have blood:

Stones have been known to move and trees
to speak;

Augures and understood relations have
By magot-pies and choughs and rook brought
forth

The secret'st man of blood."

His one hope is in the word of the weird sisters
whom he will consult the next day.

"More shall they speak; for now I am bent
to know,

By the worst means, the worst. For mine
own good,

All causes shall give way. I am in blood
Stepp'd in so far that, should I wade no
more,

Returning were as tedious as go o'er:

Strange things have I in the head, that
will to hand

Which must be acted ere they may be scann'd."

To appreciate this scene it should be watched.

The acting in it is tremendous. The effect of the
Ghost on the murderous Macbeth cannot be felt by read-
ing. That haunting horror in the very image of the
Spectre must be seen, for though it is an illusion of
Macbeth's imagination, and invisible to all except
Macbeth, it is more terrible and formidable than any
foe of flesh and blood. It shows us the power that
the supernatural has won over this butchering creature.
The Spirit of Banquo is more living than life around
him.

Macbeth, Act I, Scene III, p. 114

an unseen power.

"It will have blood; they say, blood will
have blood;
Stones have been known to move and trees
to speak;
Angels and understood relations have
By magic-plots and charms and took brought
forth
The secret, at ear of blood."

His one hope is in the word of the weird sisters

whom he will consult the next day.

"None shall they speak; for now I am bent
to know,
By the worst means, the worst. For mine
own good,
All causes shall give way. I am in blood
Steph' in so far that, should I wade no
more,
Bathings were as tedious as go o'er:
Strange things have I in the head, that
will to hand
Which must be acted ere they may be scann'd."

To appreciate this scene it should be watched.

The acting in it is tremendous. The effect of the
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Macbeth's imagination, and invisible to all except
Macbeth, it is more terrible and formidable than any
loss of flesh and blood. It shows us the power that
the supernatural has won over this wretched creature.
The spirit of Banquo is more living than life around
him.

"Shakespeare and his audience had no difficulty about one person's seeing what another does not. . . . Banquo's ghost was understood by Shakespeare, the poet, to be the phantasm of the murderous guilt-and-fear shaken soul; but was required by Shakespeare, the manager of the Globe Theater, to rise up through the trap door, mealy faced and blood-boult¹ered, and so make the Table full."

"We need not ask ourselves whether Shakespeare himself believed in witches or in ghosts. It is enough for him that his audiences held this belief. He never hesitates to bring on the stage of the Globe a tangible Ghost still gory from his assassination. . . . In Macbeth it is an integral part of the story contributing powerfully to the special atmosphere of the play. . . . Macbeth has all the stage effectiveness of a popular melodrama which relies for success solely upon its plot and upon its picturesque accessories. It is solidly supported by that necessary element of the drama which lies astride literature. In its bare skeleton of action it bears a striking resemblance to Richard III in that it sets forth the story of a man murdering to gain the throne and then murdering to

¹

H. H. Furness, Jr., A New Variorum Edition of Shakespeare, Macbeth, Wilson, p. 214

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E. H. Furness, Jr., A New Variorum Edition of Shakes-
peare, Macbeth, Wilson, p. 214

keep it, until at last he finds himself face to face with the destined avenger, the one man he has not been able to kill. In both plays the Ghosts of the murdered return to haunt the royal murderers."¹

From a diary written in 1610 by a Dr. Simon Forman, a well known astrologer who attended a performance of Macbeth at the Globe Theatre, the Ghost had objective existence. The Shakespearean audience saw the Ghost.

"The next night beinge at supper with his noble-men whom he had bid to a feaste, to which also Banco should have com, he began to speake to Noble Banco, and to wish that he wer ther. And as he thus did, standing up to drinke a carouse to him, the ghoste of Banco came and sate down in his cheier behind him. And he turninge about to sit down again, sawe the ghoste of Banco, which fronted him so that he fell into a great passion of feare and fury."²

Macbeth explains life's tragedy as the result of a union of brutality and malignity, or rather of brutality envenomed by malignity. The Ghost of the murdered Banquo returns to haunt, to harass, and in silence demand revenge!

I

Brander Matthews, Shakespeare as a Playwright, p. 321

2

J. Q. Adams, A Life of Shakespeare, p. 376

B. Enter the Ghost (continued)3. In Richard III.

Richard the Third was an arch-fiend "striding with savage impetuosity from murder to murder, wading through falsehood and hypocrisy to ever new atrocities, becoming in turn regicide, fratricide, tyrant, murderer of his wife and his comrades until, besmirched with treachery and slaughter, he faces his foes with invincible greatness."¹

Again we have Shakespeare, the supreme artist, summoning the Ghosts to pronounce doom, destruction and defeat upon a King. Again Shakespeare's interest and appreciation of the Spectral!

Before I discuss the play Richard III and draw across the page the ghastly procession of the Ghosts that appeared to King Richard and Richmond while both slept on the battle field, I will quote from a poem, The Ghost of Richard the Third, that was reprinted in 1844 from the only known copy that appeared in 1614 and which is now in the Bodleian Library.

"Now all my acts of murder, sinne and shame,
(Bred by ambition and my tyrannous will)
Appear'd upon my head like Aetna's flame,
Or like a beacon fyr'd upon a hill:
Now rumor gives the echo to my fame;
Uproars and insurrections 'gin to fill
All places vast; and now in feare I start
To fall beneath the mountaine of my hart.

1

George Brandes, William Shakespeare, p. 127

B. Peter the Great (continued)

5. In Richard III.

Richard the Third was an arch-foe of mankind
with savage impetuosity from murder to murder, wading
through falsehood and hypocrisy to ever new atrocities,
becoming in turn regicide, fratricide, tyrant,
murderer of his wife and his comrades until, betrayed
with treachery and slaughter, he loses his
loss with inevitable greatness."

Again we have Shakespeare, the supreme artist,
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"Now all my acts of murder, stains and shame,
(Bred by ambition and my tyrannous will)
Appear'd upon my head like Asa's flag,
Or like a beacon fyr'd upon a hill:
Now rumor gives the echo to my fame;
Upstarts and insurrections 'gain to fill
All places vast; and now in tears I start
To fall beneath the mountaine of my heart."

George Brandes, William Shakespeare, p. 127

"O how I curst my aspick flatterie
 That shed such venom in my rationall powre,
 I curst the glasse that so corruptedly
 Did shew the face of vice to smile, now lowre:
 Now for each privileg'd mischief did I lye
 A butt to torment; and a fearefull showre
 (By the black vapor of my sin being bred)
 With blood and vengeance swolne, hung o'er my head.

"Thus in the wayning splendor of my pride,
 Comport with danger and assaylde with feares,
 And in my thoughts all torments multiply'd
 That might augment the burthen of my cares,
 I found myselfe so weakly fortifyde
 Against the powerfull battery of despairres,
 That I was plung'd into hel's deepe abisse
 Secluded from all comfort, joy, or blisse.

"Should I have fill'd the ayre with plaints and cries
 Have wrung my hands in griefe, stayn'd blood in feares
 Eate into marble with my still bent knees,
 And all the center rotted with my tears;
 Such was the clamor of my villainies,
 And so importunate were my despairres,
 That nothing (as I thought) would satisfie
 Th' offended Justice of the Deitie.

"When drowsie Morpheus with his mace addrest
 My turbulent spirits to a quiet truce,
 My thoughts scarce gave me sleepe, that sleepe no rest;
 Though bound my sences, yet my sinne was loose;
 For th' images of outward things (imprest
 In common sense) did (as it is their use)
 Present unto my waking phantasie
 The horrid visions of my tyrannie.

"Such apparitions frighted me in sleepe,
 My conscience unappeas'd, my sinne still crying,
 These terrible impressions were so deepe,
 That, waking, I was transt, and living, dyeing.

"Now doth my conscience agitate my feares
 In visions of my waking phantasie
 Now each particular action appeares
 A strong appealant of my tyranny:
 Murder sound horror in my deafned eares,
 And all my deeds of damn'd impietie
 Presse to the barr where I receive my doome
 Of death - stabs heere, and infinite to come.

"O how I curse my wretched fate!
 That shed such venom in my nation's breast,
 I curse the fates that so corruptly
 Did show the face of vice to mine, and lower
 How for such privilege's sake I live
 A half to comfort; and a fearful curse
 (The black vapor of my sin being dead)
 With blood and vengeance swine, hung o'er my head.

"Thus to the warring spirit of my tribe,
 Gorgon with dagger and assassin's will,
 And in my thoughts all horrors mingle
 That light moment the burden of my curse,
 I found itself so weakly fortified
 Against the powerful battery of assassins,
 That I was glad to have my blood
 Sealed from all contact, joy, or bliss.

"Should I have lived the same with blood and crime
 Have wrong my hands in blood, mine's blood in tears
 Fate into mine with my still heart
 And all the center rolled with a curse;
 Such was the vision of my villainy,
 And so important were my necessities
 That nothing less I thought would suffice
 To offend justice of the Deity.

"Then drove me forward with the same address
 My turbulent spirit in a quiet trace,
 My thoughts scarce gave me sleep, but always no rest;
 Though bound my senses, yet my mind was loose;
 For the images of outward things I pressed
 In common sense, and in its own
 Present and my waking phantasies
 The horrid vision of my tyrants.

"Then agonizing I lay on the floor,
 My conscience haunted, my mind still crying,
 These terrible images were so huge,
 That, seeing, I was dumb, and living, dying.

"Now both my conscience and my senses
 In vision of my waking phantasies
 How each particular action appeared
 A strong appeal of my tyranny;
 Murder, cruel power, in my darkened eyes,
 And all my deeds of blood and lust
 Pressed to the heart where I receive my doom
 Of death - state here, and infinite to come.

"Methought I saw in those affrighting dreames
 My slaughtered numbers round about my bed,
 Op'ning their wounded mouthes in crimson streames,
 And pouring blood upon tyrannous head:
 The furies' brands (methought) shed flaming beames,
 To wast me in my passage through the dead,
 Where, at hel's mouth, each howling spirit proclaimes,
 And rings my welcome with their clamorous chaines.

"Methought I saw and heard the loathsome plight
 Of dying men, how bound in frosts they lye,
 Swimming in cold sweates, and bereft of light,
 Their entrailles gnawne, pulse stay'd and veines drawne
 dry,
 Their rattling throats, fur'd tongues, their broken sight:
 Their gasping breaths, their lookes deformitie
 Their earthy savor in expiring breath
 O, horrid dreame, but O, more fearefull death.

"Methought, likewise, the dismall rav'ns did croke.
 As I approach't my death to passe the graves;
 The earth did shake and conjur'd tempests broke
 In hydeous noises from their bellowing caves,
 Which threw downe turrets, roote the stoutest oake:
 Then from the cloudes the arme of vengeance waves,
 And gives the signall to the bloody fight
 Where thousand swords divide me and the light."

That was the way the Elizabethans liked their ghosts,
 haunting images of the fiendish King's ghastly atrocities.
 The horror of the deed was represented by the entrance of the
 Spectres. That they did not actually appear "with entrailles
 gnawne" and "rattling throats" made no difference to the
 audience, for with keen imagination they could create for
 themselves the vivid, lurid, terrible sights which the lines
 of the play suggested.

So we have the scene of the play about which the poem is
 written:

"Although I saw in those effrighted dresses
 He whispered numbers round about my bed,
 Goading their wounded souls in various ways,
 And pouring blood upon my garments' head;
 The fearful, frantic (no thought) and flying horses,
 To seek as in my passage through the dead,
 Where, at last, each found his quiet resting place,
 And ring my welcome with their silver chains."

"I thought I saw and heard the lost souls' cries
 Of living men, now bound in flames the live,
 Believing in vain, and perished of light,
 Their agonies, their pains, their fears and fears,
 Their
 Their rattling throats, their low, their low, their low,
 Their gasping breaths, their low, their low, their low,
 Their empty eyes, their empty, empty, empty,
 Their throats, their throats, their throats, their throats."

"The thought, the thought, the thought, the thought,
 As I approach, I see the death, the death,
 The death, the death, the death, the death,
 In various ways, in various ways, in various ways,
 Which these horses, these, these, these, these,
 Then from the clouds, the stars of various ways,
 And give the light, the light, the light, the light,
 There, there, there, there, there, there, there, there."

That was the way the Alchemist and his friends
 Reaching the gates of the Alchemist's house, the Alchemist,
 The height of the dead was represented by the entrance of the
 Specters. That they did not actually appear "with entellies
 Specters" and "rattling throats" made no difference to the
 audience, for with their imagination they could create for
 themselves the vivid, terrible sights which the lines
 of the play suggested.

So we have the scene of the play about which the poem is

written:

The battlefield - Richard III and Richmond are
sleeping in different parts of the field.

Enter the Ghost of Prince Edward, son of Henry
the Sixth.

Ghost (to Richard)

"Let me sit heavy on thy soul tomorrow!
Think how thou stabbed me in my prime of youth
At Tewksbury; despair, therefore and die!"

Ghost (to Richmond)

"Be cheerful, Richmond, for the wronged souls
Of butcher'd princes fight in thy behalf
King Henry's issue, Richmond, comforts thee."

Enter the Ghost of Henry the Sixth

Ghost (to Richard)

"When I was mortal, my anointed body
By thee was punched full of deadly holes
Think on the Tower and me; despair and die!
Harry the Sixth bids thee despair and die!"

Ghost (to Richmond)

"Virtuous and holy, be thou conqueror!
Harry, that prophesied thou shouldst be king,
Doth comfort thee in sleep; live thou and flourish!"

Enter the Ghost of Clarence

Ghost (to Richard)

"Let me sit heavy on thy soul tomorrow!
I, that was wash'd to death with fulsome wine,
Poor Clarence, by thy guile betray'd to death!
Tomorrow in the battle think on me,
And fall thy edgeless sword! despair, and die!"

Ghost (to Richmond)

"Thou offspring of the house of Lancaster
And wronged heirs of York do pray for thee
Good angels guard thy battle! live and flourish!"

Enter the Ghosts of Rivers, Grey and Vaughan

The battlefields - Richard III and Richmond are

sleeping in different parts of the field.

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"Let me sit heavy on thy soul tomorrow!
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Ghost (to Richmond)

"Be cheerful, Richmond, for the wronged souls
Of butcher'd princes light in thy behalf
King Henry's issue, Richmond, comfort thee."

Enter the Ghost of Henry the Sixth

Ghost (to Richard)

"When I was mortal, my agonised body
By thee was pained full of deadly holes
Think on the tower and me; despair and die!
Henry the Sixth bids thee despair and die!"

Ghost (to Richmond)

"Virtuous and holy, be thou compassionate!
Henry, that persecuted thee, should be King.
Both comfort thee in sleep; live thou and flourish!"

Enter the Ghost of Clarence

Ghost (to Richard)

"Let me sit heavy on thy soul tomorrow!
I, that was woo'd to death with false wine,
Poor Clarence, by thy guile betray'd to death!
Tomorrow in the battle think on me,
And feel thy edg'd sword; despair, and die!"

Ghost (to Richmond)

"Thou offspring of the house of Lancaster
And wronged heirs of York do pray for thee
Good angels guard thy bed! live and flourish!"

Enter the Ghosts of Rivers, Grey and Vaughan

Ghost of Rivers (to Richard)

"Let me sit heavy on thy soul tomorrow.
Rivers, that died at Pomfret! despair and die!"

Ghost of Grey (to Richard)

"Think upon Grey and let thy soul despair!"

Ghost of Vaughan (to Richard)

"Think upon Vaughan and, with guilty fear,
Let fall thy lance, despair, and die!"

All (to Richmond)

"Awake, and think our wrongs in Richard's bosom
Will conquer him, awake and win the day!"

Enter the Ghost of Hastings

Ghost of Hastings (to Richard)

"Bloody and guilty, guiltily awake
And in a bloody battle end thy days!
Think on Lord Hastings, despair and die!"

Ghost (to Richmond)

"Quiet untroubl'd soul, awake, awake!
Arm, fight and conquer, for fair England's sake!"

Enter the Ghosts of two young Princes

Ghosts (to Richard)

"Dream on thy cousins smother'd in the Tower
Let us be lead within thy bosom, Richard,
And weigh thee down to ruin, shame, and death
The nephews' souls bid thee despair and die!"

Ghosts (to Richmond)

"Sleep, Richmond, sleep in peace, and wake in joy;
Good angels guard thee from the boar's annoy!
Live, and beget a happy race of kings!
Edward's unhappy sons do bid thee flourish!"

Enter the Ghost of Lady Anne

Ghost (to Richard)

"Richard, thy wife, that wretched Anne thy wife,
That never slept a quiet hour with thee
Now fills thy sleep with perturbations;
Tomorrow in the battle think on me,
And fall thy edgeless sword; despair, and die!"

Ghost of Richard (to Richard)
 "Let us all leave on the same boat."
 "Alas, that ship is lost! Dearly and die!"

Ghost of Grey (to Richard)
 "Think upon Grey and let thy soul be saved!"

Ghost of Vane (to Richard)
 "Think upon Vane and, with guilty fear,
 Let fall thy lance, dear heart, and die!"

All (to Richard)
 "Alas, and calm our wrongs in Richard's bosom
 Will comfort him, awake and win the day!"

Enter the Ghost of Hastings

Ghost of Hastings (to Richard)
 "Blood and guilt, guiltily awake
 Had in a bloody battle and thy day;
 Think on Lord Hastings, dear heart, and die!"

Ghost (to Richard)
 "Guilt and remorse, awake, awake!
 No, light and comfort, for this England's sake!"

Enter the Ghosts of two young friends

Ghost (to Richard)
 "Dream on thy country's welfare in the tower
 Let us be lost within thy vision, Richard,
 And seal thee down to reign, awake, and death
 The request, wouldst thou the death and die!"

Ghost (to Richard)
 "Sleep, Richard, sleep in peace, and wake in joy;
 Good angels guard thee from the phantom's snare;
 Live, and reap a happy race of kings!
 Richard's memory none do bid thee flee!"

Enter the Ghost of Lady Anne

Ghost (to Richard)
 "Richard, thy wife, that wept for Anne thy wife,
 That never slept a quiet hour with thee
 Now fills thy sleep with agonies;
 Torment in the battle with me,
 And fall thy edgy sword, dear heart, and die!"

Ghost (to Richmond)

"Thou quiet soul, sleep thou a quiet sleep;
Dream of success and happy victory!
Thy adversary's wife doth pray for thee."

Enter the Ghost of Buckingham

Ghost (to Richard)

"The first was I that help'd thee to the crown;
The last was I that felt thy tyranny.
O, in the battle, think on Buckingham
And die in terror of thy guiltiness!
Dream on, dream on of blood deeds and death
Fainting, despair; despairing, yield thy breath!"

Ghost (to Richmond)

"I died for hope ere I could lend thee aid;
But cheer thy heart and be thou not dismay'd!
God and good angels fight on Richmond's side!
And Richard fall in height of all his pride!"

(The Ghosts vanish)

What a magnificent Spectacle of Shakespeare's Spectres - a king, a queen, princes, and lords! The court in all its stark glorification! What a thrilling procession for the seventeenth century audience! What awe and terror! The pronouncement of despair and death for Richard! Life and hope for Richmond!

How cleverly the poem first quoted has made use of the death sentence - "despair and die."

And Richard waking from the horrible dream cries out, "Have mercy, Jesu!" then he tried to comfort himself with:

Ghost (to Richmond)
 "How quiet soul, sleep thou a quiet sleep;
 Dream of success and happy victory;
 Thy adversary's wife doth pray for thee."

Enter the Ghost of Buckingham

Ghost (to Richard)
 "The first was I that help'd thee to the crown;
 The last was I that felt thy tyranny.
 O, in the battle, think on Buckingham
 And die in terror of thy guiltiness!
 Dream on, dream on of blood, death and death
 Fainting, despairing, yield thy breath!"

Ghost (to Richmond)
 "I died for hope ere I could lend thee aid;
 But cheer thy heart and be thou not dismay'd!
 God and good angels light on Richmond's side!
 And Richard fall in sight of all his pride!"

(The Ghosts vanish)

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 Spectres - a king, a queen, princes, and lords! The
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 ing procession for the seventeenth century audience!
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 of the death sentence - "despair and die."
 And Richard waking from the horrible dream cries
 out, "Have mercy, Jesu!" then he tried to comfort him-
 self with:

"Soft! I did but dream
O, coward conscience, how dost thou afflict
me!"

Then once again Shakespeare creates the spectral
atmosphere and we feel the shudder of the midnight,
"the lights burn blue. . .

"Cold fearful drops stand on my trembling
flesh"

"All several sins, all us'd in each degree
Throng to the bar, crying all 'Guilty -
guilty!'

"Methought the souls of all that I had mur-
der'd
Came to my tent, and every one did threat
Tomorrow vengeance on the head of Richard."

But Richard's guilty, gnawing conscience will
give him no rest. He is already defeated, when Rat-
cliff enters and says that he has just heard the vil-
lage cock (a signal that the Ghosts can not return)
Richard tells him he is afraid, for he has dreamed a
fearful dream!

Quite different is the reaction upon Richmond
who has had

"The sweetest sleep, the fairest-boding dreams
That ever entered in a drowsy head,"

and dreamed that the souls of those whom Richard mur-
dered came to his tent and promised him victory.

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END

The appearance of the Ghosts to the merciless, ruthless, unimaginative Richard is a master stroke of dramaturgic art. He is ready to fight; his armour is on; his sword is in his hand, yet he is powerless in the presence of the Spectres.

"The ghosts truly represent the moral attitude of the two leaders in the last struggle between the houses of York and Lancaster. No use of soliloquies could have accomplished the end aimed at to place the moral strength and weakness of the struggle.

"The ghosts may be inartistic, as it is often objected, but they are powerful dramatic auxiliaries. Through their wailing moans we hear the last note of cold despair beginning to sweep across the soul of Richard¹ who changes the moral order of things and tries to live by an inverted system.

Thus another of Shakespeare's heroes falls. His despair and defeat are pronounced by the Ghosts!

The climax of the play according to Moulton is the Night Scene:

"Its forces rest upon the moral principle underlying the career of Richard; it is an assertion of individual will against the order of the universe.

¹
H. H. Furness, Jr., A New Variorum Edition of Shakespeare, Richard III, B. Warner, p. 394

The appearance of the Ghosts in the play.

Richard, who is ready to fight his enemy
is not his word in his hand, yet he is powerful
in the presence of the specters.

The Ghosts truly represent the moral attitude of
the two leaders in the last struggle between the houses
of York and Lancaster. As one of solid virtues would
have accomplished the end aimed at to place the moral
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"The Ghosts may be identified, as it is often
objected, but they are powerful dramatic auxiliaries.
Through their willing souls we hear the last words of
could despair beginning to sweep across the soul of
Richard, who changes the moral order of things and
tries to live by an inverted code."

Thus another of Shakespeare's heroes falls. His
despair and defeat are pronounced by the Ghosts.
The climax of the play according to tradition is

The Night Scene:
"The forces rest upon the moral twilight water-
ing the career of Richard; it is an assertion of
individual will against the order of the universe."

All ordinary restraints upon individual will - sympathy, inherited affections, remorse - Richard has learned to cast off. His position seems impregnable. But he has forgotten that there are conditions under which the will is unable to act; and these are found, not in some remote combination of unlikely circumstances, but in the most commonplace of every day conditions - sleep. All other powers may be in full activity when we slumber; the will is entirely paralysed. Hence when Richard, in weariness of the night before the battle, drops asleep, he is held as in a vise by Destiny, while outraged humanity asserts itself.

"In his helplessness he must see the rhythmic procession of his victims, counting up the crimes that are to be remembered in the morrow's doom; still helpless, he must watch the ghost-like figures pass over to the opposite camp, foreshadowing the desertion to the foe, whom they bless as the coming victor. If the sleeping powers turn from passive to active, it is but to take part against the helpless sleeper in the play of Destiny upon its victim. Now he is fleeing from the battle and his horse has failed him; another horse received, he cannot mount for the stream-

All ordinary restrictions upon individual will - sympathy, inherited affections, remorse - Richard has learned to cast off. His position seems impracticable. But he has forgotten that there are conditions under which the will is unable to act; and these are found not in some remote combination of unlikely circumstances, but in the most commonplace of every day conditions - sleep. All other powers may be in full activity when we slumber; the will is entirely paralyzed. Hence when Richard, in weariness of the night before the battle, drops asleep, he is left in a state of Destiny, while outraged humanity asserts itself. In his helplessness he must see the rhythmic procession of his victims, counting up the crimes that are to be remembered in the morning's doom; still helpless, he must watch the ghost-like figures pass over to the opposite camp, forwarding the detachment to the foe, when they blast as the coming violence. If the sleeping powers turn from passive to active, it is but to take part against the helpless sleeper in the play of Destiny upon the victim. Now he is fleeing from the battle and his horse has failed him; another horse received, he cannot mount for the attack.

ing of his open wounds. Another quick change of dream movement, and all around is shining the livid gleam of hell fire -

'Have mercy, Jesu'

"It has broken the spell, but there is still to be traversed the horrible stage of gradual awakening from nightmare, and the ghostly dialog of the two selves is heard - the suppressed self of inherited humanity and the artificial callousness so painfully built up. In time his will recovers control, but meanwhile Richard recognizes the shattered nerves with which he is to meet his final fall.

"Thus the play Richard the Third exhibits, in its most pronounced form, Shakespeare's treatment of Wrong and Retribution. He has imagined for us an evil nature, set off to the eyes by distorted shape, arising out of a part of historic turbulence, attaining, in the play, a depth of moral degeneration in which villany is projected into a universe which, in the one drama, is presented as a complex providential order every element of which is some varied phase of retribution."¹

¹ Richard G. Moulton, Shakespeare as a Dramatic Thinker, pp. 43-45

ing of his open wounds. Another quick change of
 dress movement, and all around is shining the livid
 gleam of hell fire -

'Have mercy, Lord'

"It has broken the spell, but there is still to
 be traversed the horrible stage of gradual awakening
 from nightmare, and the ghostly dial of the two
 selves is heard - the suppressed self of inherited
 humanity and the artificial callousness so painfully
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 the one drama, is presented as a complex providential
 order every element of which is some varied phase of
 retribution."

B. Enter the Ghost (continued)

4. In Cymbeline.

Into this play, as in Richard III, Shakespeare introduces a succession of Ghosts or apparitions. Unlike Richard III and unlike all the other plays into which the Spectre is brought, Cymbeline is not a blood and thunder tragedy. The Ghosts do not predict despair and death, retribution and revenge. For once they foretell a happy ending.

Of all of Shakespeare's plays, Cymbeline was Tennyson's favorite. It is said that when he was dying he asked for his copy of Shakespeare. With trembling hands he turned the pages. "I have it." He had opened the book to Cymbeline which he said he could not read without its bringing tears into his eyes.

As the Ghosts appeared to King Richard III and to Richmond while they slept, so do they appear to Posthumus as in a dream.

The circumstance of the appearance of the apparitions is as follows:

Posthumus in exile has joined the Roman forces. When they attack the Britons on the British soil,

B. Enter the West (continued)

a. In California.

into this play, as in Richard III, Shakespeare
introduces a succession of ghosts or apparitions.
Unlike Richard III and unlike all the other plays
into which the theatre is brought, Caliban is not
a blood and thunder tragedy. The theme is not war-
like conquest and death, destruction and revenge. For
once they tell a happy ending.
Of all of Shakespeare's plays, Caliban was
Tennessee's favorite. It is said that when he was
dying he asked for his copy of Caliban. With
treacherous hands he turned the pages. "I love it,"
he had opened the book to Caliban which he said he
could not read without its striking tears into his
eyes.
As the story suggested to King Richard III and
to Alphonse while they slept, so they suggest to
Posthumus as he dreams.
The circumstances of the appearance of the appar-
itions is as follows:
Posthumus in exile has found the Roman road.
When they attack the Britons on the Roman soil.

Posthumus is captured and thrown into prison.

"Most welcome, bondage! for thou art a way,
I think, to liberty. . ."

Life seems futile now that he believes Imogen,
his wife, is dead. He begs the gods:

"For Imogen's dear life take mine;
and though
'Tis not so dear, yet 'tis a life; you
coined it;
'Tween man and man they weigh not every
stamp;
Though light, take pieces for the figure's
sake:
You rather mine, being yours; and so, great
powers,
If you will take this audit, take this life,
And cancel these cold bonds. - O, Imogen!
I'll speak to thee in silence."

(Sleeps)

The atmosphere of the gaol, the attitude of the
gaolers, the foregoing speech portend disaster. A
trick of Shakespeare is to key his audience up for the
coming of the apparitions, who are introduced by

Solemn Music - This is the only play where the
Ghost idea is preceded directly and purposely by the
introduction of music, though in Julius Caesar the
music had been played to Brutus just previous to the
entering of the Ghost of Caesar.

The Spectres who are introduced in this play are
characters who have not been on the stage before in

Posthumus is captured and thrown into prison.

"Most welcome, bondage! for thou art a way,
I think, to liberty."

Life seems futile now that he believes Imogen.

His wife, is dead. He begs the gods:

"For Imogen's dear life take mine;

and though

'Tis not so dear, yet 'tis a life: you

coined it;

'Twas man and man may weigh; not every

star;

Through night, take pieces for the figure's

parts:

You rather mine, being yours; and so, great

power,

If you will take this world, take this life.

And cannot these cold bonds - O, Imogen!

I'll speak to thee in silence."

(Sleeps)

The atmosphere of the act, the attitude of the

actors, the foregoing speech portend disaster. A

trick of Shakespeare is to lay his audience up for the

coming of the separation, who are introduced by

Solomon's wife - This is the only play where the

ghost idea is preceded directly and purposely by the

introduction of water, though in Julius Caesar the

water had been played to Britain just previous to the

entering of the Ghost of Caesar.

The Specter who are introduced in this play are

characters who have not been on the stage before in

the play. Their appearance is most effective as we learn who they are.

Enter, as in apparition, Sicilius Leonatus, father of Posthumus, an old man, attired like a warrior; leading in his hand an ancient matron, his wife, and mother of Posthumus, with music before them: then, after other music, follow the two young Leonati, brothers of Posthumus, with wounds as they died in wars. They circle Posthumus round, as he lies sleeping.

Breathlessly the Shakespearean audience listened for their message.

Sici. "No more, thou thunder-master, show
Thy spite on mortal flies:
With Mars fall out, with Juno chide,
That thy adulteries
Rates and revenges.
Hath my poor boy done aught but well,
Whose face I never saw?
I died whilst in the womb he stay'd
Attending nature's law:
Whose father then (as men report,
Thou orphans' father art)
Thou should'st have been, and shielded
him
From this earth-vexing smart."

Moth. "Lucina lent not me her aid
But took me in my throes;
That from me was Posthumus ript,
Came crying 'mongst his foes,
A thing of pity!"

Sici. "Great nature, like his ancestry,
Moulded the stuff so fair,
That he deserved the praise o' the world
As great Sicilius' heir."

the play. Their appearance is most effective as we

learn who they are.

Enter, as in apparition, Sicilius Balthazar,
Father of Posthumus, an old man, attired like
a warrior; leading in his hand an ancient
spear, his wife, and mother of Posthumus,
with music before them; then, after other
music, follow the two young Balthazars, armed
as if for battle, with wounds as they died
in wars. They circle Posthumus round, as
he lies sleeping.

Breathlessly the Shakespearean audience list-

ened for their message.

Sicil. "No more, thou thunder-master, now
thy spite on mortal flies:
With wars fall out, with June child,
That thy adulteries
Rages and revenges.
Hath my poor boy done ought but well,
Whose face I never saw?
I died whilst in the womb he stay'd
Attending nature's law:
Whose father than (as men report,
Thou orphan's father art)
Thou shouldst have been, and shielded
him
From this earth-vexing sword."

Moeth. "Lachrym lent not me her aid
But took me in my throat;
That from me was Posthumus' right,
Came crying 'mongst his toes,
A thing of pity!"

Sicil. "Great nature, like his ancestry,
Wouldst the stuff so fair,
That he deserved the praise of the world
As great Sicilius' heir."

1 Bro. "When once he was mature for man,
 In Britain where was he
 That could stand up his parallel;
 Or fruitful object be
 In eye of Imogen, that best
 Could deem his dignity?"

Moth. "With marriage wherefore was he mock'd
 To be exiled and thrown
 From Leonati' seat, and cast
 From her his dearest one,
 Sweet Imogen."

Sici "Why did you suffer Iachimo,
 Slight thing of Italy,
 To taint his nobler heart and brain
 With needless jealousy;
 And to become the geck and scorn
 O' th' other's villainy?"

2 Bro. "For this, from stiller seats we came,
 Our parents, and us twain.
 That, striking in our country's cause,
 Fell bravely, and were slain;
 Our fealty, and Tenantius' right,
 With honour to maintain."

1 Bro. "Like hardiment Posthumus hath
 To Cymbeline perform'd;
 Then, Jupiter, thou king of gods,
 Why hast thou thus adjourn'd
 The graces for his merits due;
 Being all to dolours turn'd?"

Sici. "Thy crystal window ope; look out;
 Nolonger exercise,
 Upon a valiant race, thy harsh
 And potent injuries."

Moth. "Since, Jupiter, our son is good,
 Take off his miseries."

Sici. "Peep through thy marble mansion; help!
 Or we poor ghosts will cry,
 To the shining synod of the rest,
 Against the deity."

- 1 Pro. "Then goes he was nature for man,
In Britain where was he
That could stand up his parallel:
Of trivial object he
In eye of Iago, that best
Could deem his dignity?"
- 2 Pro. "With varying whetstone was he made
To be called and known
From Iago's seat, and seat
From his Iago's one,
Sweet Iago."
- 3 Pro. "Why did you suffer Iago's
Alight sting of Iago,
To stain his nobler heart and brain
With needless jealousy:
And to become the fool and scorn
Of his other villainy?"
- 4 Pro. "For this, from earlier seats we come,
Our parents, and us twins,
That, standing in our country's cause,
Fell bravely, and were slain:
Our leader, and our captain, right,
With honour to maintain."
- 5 Pro. "The hardiment Iago's path
To Othello's heart's side:
Then, Iago, from king of gods,
My last from Iago's side:
The grace for his service due:
Being all in Iago's hand?"
- 6 Pro. "My original window open look out:
Solomon's exercise,
Upon a valley race, the path
And potent injuries."
- 7 Pro. "Since, Iago, we are in good,
Take off his miseries."
- 8 Pro. "Keep through thy noble mansion: Iago
Or we have ghosts all day,
To the shining spirit of the dead,
Against the delay."

Both Bro. "Help, Jupiter, or we appeal,
And from thy justice fly."

Jupiter descends in thunder and lightning,
sitting upon an eagle: he throws a thunder-
bolt. The Ghosts fall on their knees.

Jupiter appears then and bids them get back to
Elysium.

"Be content:
Your low laid son our godhead will uplift:

.

Rise, and fade
He shall be lord of lady Imogen,
And happier much by his affliction made.
The tablet lay upon his breast, wherein
Our pleasure his full fortune doth confine:
And so away:"

(Ascends.)

Sici. "He came in thunder; his celestial breath
Was sulphurous to smell: the holy eagle
Stoop'd, as to foot us: his ascension is
More sweet than our bless'd fields; his
royal bird
Prunes the immortal wing, and cloyes his
beak,
As when his god is pleased."

All. "Thanks, Jupiter!"

Sici. "The marble pavement closes, he is enter'd
His radiant roof. - Away! and, to be blest,
Let us with care perform his great behest."

(The Ghosts vanish)

When Posthumus awakens, he recalls the dream, then
discovers the book upon which the dénouement of the
play depends, which Jupiter had the Spirits leave.
He opens it and reads:

Both Ene. "Help, Jupiter, or we appeal,
And from thy Justice fly."

Jupiter descends in thunder and lightning,
Sitting upon an eagle: he throws a thunder-
bolt. The ghosts fall on their knees.

Jupiter appears then and bids them get back to

Eliza.

"Be content:
Your law laid now our goodness will unite:

.....

Eliza, and Taba
He shall be lord of lady Isogen,
And happier much by his affliction made.
The tablet lay upon his breast, wherein
Our pleasure his full fortune both contains:
And so away!"

(Ascends.)

Stol. "He came in thunder; his celestial power
Was sufficient to smite the holy angels
And to foot us; his association is
More sweet than our blessed fields; his
royal bird
Purges the immortal wing, and enjoys the
best,
As when his god is pleased."

All. "Thanks, Jupiter!"

Stol. "The magic pavement shows, he is enter'd
His radiant foot. - Away! and, to be blest,
Let us with care perform his great behest."

(The Ghosts vanish.)

When Posthumus wakes, he recalls the dream, then

discovers the book upon which the dénouement of the
play depends, which Jupiter had the spirits leave.

He opens it and reads:

"Whenas a lion's whelp shall, to himself unknown, without seeking find, and be embraced by a piece of tender air; and when from a stately cedar shall be lopped branches, which, being dead many years, shall after revive, be jointed to the old stock, and freshly grow; then shall Posthumus end his miseries, Britain be fortunate, and flourish in peace and plenty."

Not quite able to understand its full meaning, Posthumus decides to keep it for "the action of my life is like it."

The prophecies of the Ghosts! and how beautifully they are worked out when at the end of the play the soothsayer interprets them to everyone's liking and satisfaction.

This play illustrates the old superstition that the Ghosts could be messengers of good as well as of evil.

"There is a solemn pathetic effect of that simple chorus which is plainly introduced in order, by recalling the whole tenor of the story, to remind the auditor that the hero is much more unfortunate than criminal and to relieve our feelings by announcing an approaching deliverance from adversity - at the same time that curiosity is kept alive by the mysterious terms in which the prediction is made. The attendant music

"When a lion's whelp shall, to himself
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ing deliverance from adversity - at the same time that

curiosity is kept alive by the mysterious terms in

which the prediction is made. The attendant music

adds to the soothing solemnity of the scene. How beautiful too, is the plaintive simplicity of the ballad verses reciting his fortune, chanted by apparitions of his deceased relatives not one of whom he has seen in his life! . . . In fact both the sufferings and sorrows of the hero have now reached their climax; nor could they be more effectively recalled to us than by thus evoking the spirits of his kindred whose deaths had left him, at his very birth, a brotherless orphan. How fine a change, again from the brief measure of this artless complaint to the solemn flow of the lines supposed to be spoken by the descended Jupiter. . . And then with what exquisite versatility does this miraculous artist change and give us that gloriously classical description of the deity's appearance, breathing all the sweet sublimity of Milton or even Sophocles.¹"

Fletcher's criticism or appraisal of the Ghost scene seems adequate to explain how important Shakespeare considered the Spectre and why he used the Ghost to create dramaturgic perfection.

He continues to say that "Shakespeare knew well he was but presenting to us the last inevitable phases of the mind in him who is at once condemned to death

¹
H. H. Furness, Jr., A New Variorum Edition of Shakespeare, Cymbeline, Fletcher, p. 378

adds to the soothing solemnity of the scene. How beautiful too, is the gladiative simplicity of the ballet versus receding his fortune, haunted by apparitions of his deceased relatives and one of whom has been seen in his life. . . . In fact both the sufferings and sorrows of the hero have now reached their climax; how could they be more effectively recalled to us than by thus evoking the spirits of his kindred whose deaths had left him, at his very birth, a brotherless orphan. Now time a change, again from the brief measure of this artistic complaint to the solemn flow of the lines supposed to be spoken by the deceased Jupiter. . . . And then with what exultation veraciously does this wondrous artist change and give us that gloriously classical description of the deity's appearance, describing all the great attributes of Milton or even Sophocles.

Fletcher's criticism or appraisal of the Ghost scene seems adequate to explain how important Shakespeare considered the Spectre and why he used the Ghost to create dramatic perfection.

He continues to say that "Shakespeare knew well he was but presenting to us the least inevitable phases of the mind in him who is at once condemned to death

and deserving it - that lightning before death of which he elsewhere tells us - that careless interval when the man has cheerfully parted with this world and is ready to encounter darkness as a bride.

'I am readier to die than thou art to live.' which Posthumus says to his gaoler conveys at once the spirit and the vindication of the whole scene."

Posthumus addressed the gods aloud, but when he wished to speak to Imogen it was in silence to express the deeper devotion of his inmost soul. "A lovelier method of heralding the hush which the ghosts demand can not be imagined."¹

The verses spoken by the Ghosts have been criticised as not being equal to Shakespeare. Some critics have suggested that they were written by some one else. "They are not good enough for Shakespeare. I imagine I can discover why the poet has not given them more of the splendor of diction. They are the aged parents and brothers of Posthumus, who from concern of his fate, return from the world below, they ought consequently to speak the language of a more simple olden time and their voices ought also to appear as a feeble sound of wailing, when contrasted with the thundering oracular language of Jupiter. For this reason Shakes-

¹ H. H. Furness, Jr., A New Variorum Edition of Shakespeare, Cymbeline, Gildmeister, p. 374

and deserving it - that lightning before death of
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 sequently to speak the language of a more simple older
 time and their voices ought also to appear as a feeble
 sound of warning, when contrasted with the thundering
 oracular language of Jupiter. For this reason Shakes-

peare chose a syllabic measure which was then getting out of fashion, though it still continued to be frequently used. . . . The speech of Jupiter is majestic and in form and style bears complete resemblance to the sonnets of Shakespeare."¹

"Horace Howard Furness who after a life long study of the plays preparing his Variorum Edition was well qualified to judge, wrote of Cymbeline that it is 'the sweetest, tenderest, profoundest of almost all the immortal galaxy.'²"

And in this play the denouement of the plot is revealed to us by the Ghosts. Another evidence of the high regard Shakespeare had for his Spectres!

Cymbeline, a dramatic romance and not a tragedy according to Brander Matthews, is a play of tangled wrongs which work out to a harmonious restoration. "Suffering innocence, suffering guilt, suffering fidelity, honest intrigue, the healing power of nature - these are forces of restoration in the story. . . . The mask introduced into the play of Cymbeline is simply a dramatization of providence, Jove and the gods descending to read the meaning of dark dispensations.

¹
H. H. Furness, Jr., A New Variorum Edition of Shakespeare, Cymbeline, Schlegel, p. 378

²
J. Q. Adams, Life of William Shakespeare, p. 416

gests about a religious sentiment which was then fading
out of fashion, though it still continued to be tre-
quently used. . . . The speech of Luther is majestic
and in form and style bears complete resemblance to
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"Whereas Howard himself was after a life long
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Shakespeare, a dramatic romance and not a tragedy

according to Brandes himself, is a play of tragedy
though which sets out a personal catastrophe.
"uttering innocence, suffering guilt, suffering el-
dery, honest justice, the healing power of nature -
these are forces of magnification in the story. . . . The
most important fact in the play of Shakespeare is simply
a dramatization of Providence, Love and the gods de-
scending to and the raising of dark dignities."

1
H. B. Furber, Jr., A New Variorum Edition of Shakespeare,
Peter, Cyphar, Vol. 1, p. 178
J. C. Adams, Life of William Shakespeare, p. 615

It may be a question how much of this mask is genuine. But as it stands it unites with other parts of the play in that which, more than anything else, emphasises the providence underlying the whole plot - the emergence from time to time of great principles of moral government."¹

"The tragedy brings home to us the abiding sense of the powerlessness of man . . . The hero, who is always of heroic size, is destroyed by his own failing, which is his ruling quality, at once his strength and his weakness. He is not the victim of the merely external forces against which he struggles in vain; rather is he betrayed by himself. He goes down because he is what he is."²

John Masefield was so affected by the play that he said, "The end of the world would be as happy as the beginning if the dead might be given back to us."³

¹ Richard G. Moulton, Shakespeare as a Dramatic Thinker, pp. 87-88

² J. Q. Adams, Life of William Shakespeare, p. 256

³ John Masefield, William Shakespeare, p. 225

It may be a question how much of this work is gone
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1. Richard D. Kohn, *Massell's* as a dramatist
Tristram, pp. 87-88
2. J. G. Adams, *Life of William Shakespeare*, p. 288
3. John Massell, *William Shakespeare*, p. 288

B. Enter the Ghost (continued)5. In Hamlet:

Shakespeare created his supreme Spectre in Hamlet. If the Ghost were taken from the play there would be nothing left. In this play the Spectre appears to Hamlet, the Prince of Denmark, to Horatio, the scholar and philosopher, to Bernardo and Marcellus, officers of the guard, all men of superior intelligence.

John Masefield says that "Hamlet is the most baffling of the great plays. All through the play there is the uneasiness of something trying to get into life, but baffled always because the instrument chosen is, himself, a little outside life. The baffling of the purpose of the dead leads to a baffling of the living, and at last to something like an arrest of life, a deadlock in which each act, however violent, makes the obscuring of life's purpose¹ greater."

"The Ghost is a powerful element in this great drama shedding into it a peculiar and preternatural grandeur; but that power acts through the finest organs of the soul, working so deeply on the moral and

¹

John Masefield, William Shakespeare, pp. 158-159

8. Enter the Ghost (continued)

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Shakespeare created his supreme Spectre in Hamlet. If the Ghost were taken from the play there would be nothing left. In this play the Spectre appears to Hamlet, the Prince of Denmark, to Horatio, the scholar and philosopher, to Bernardo and Marcellus, officers of the guard, all men of superior intelligence.

John Massell says that "Hamlet is the most baffling of the great plays. All through the play there is the unsuccess of something trying to get into life, but baffled always because the instrument chosen is, himself, a little outside life. The baffling of the purpose of the dead leads to a baffling of the living, and at last to something like an end of life, a deadlock in which each act, however violent, makes the obscuring of life's purpose greater."

"The Ghost is a powerful element in this great drama shuddering into it a peculiar and supernatural grandeur; but that power acts through the finest organs of the soul, working so deeply on the moral and

imaginative forces, that the coarse arts of criticism can do but little with it. What an air of dread expectancy waits upon the coming and the motions of that awful shade! How grave and earnest, yet how calm and composed its speech! as if it came indeed from the other world and brought the lessons of that world in its mouth. The stately walk, the solemn, slowly-measured words, the unearthly cast and temper of the discourse are all Ghost-like. How profoundly the Ghost sayings sink into our souls and what a weight of ethical meaning attaches to them."¹

The very opening line of the play prepares for the entrance of this, Shakespeare's greatest Spectre -

"Who's there?"

"The key-note of the tragedy is struck in the simple precluding of this common sentry's midnight guard to sound afterwards in ever-spreading vibrations through the complicated though harmonious strains of Hamlet's own watch through a darker, colder night than the senses can feel."²

Bernardo is about to relieve Francisco of guard duty. Bernardo has already seen the Spectre and every noise suggests its reappearance and "a brave man is

¹ Rev. H. N. Hudson, LL.D., Shakespeare, His Art, Life and Characters, p. 297

² H. H. Furness, Jr., A New Variorum Edition of Shakespeare, Hamlet, Strachery, Vol. I. p. 4

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well-timed: how grave and earnest, yet how calm and
composed the aspect: as if it were indeed from the
other world and through the channels of that world in
its words. The speaker's words, the solemn, steady-
transmitted words, the unswerving truth and temper of the
discussions are all these things. The speaker's words
these words also have their own beauty and their own weight
of original meaning attached to them.

The very opening line of the play suggests for
the entrance of this, Shakespeare's greatest speaker -
"What's there?"

"The keynote of the tragedy is struck in the
simple questioning of this common man's midnight
grave to know whether it was a man or a woman
that through the complicated thread of human affairs
of Hamlet's own world through a father, mother night
that the woman can feel."

Hamlet is about to take the throne of youth
they. Hamlet has already seen the queen and every
other woman in the world and "a woman is

See, E. E. Johnson, *Hamlet*, 1913, 1914
and *Hamlet*, 1915
H. W. Furness, ed., *A New Variorum Edition of Hamlet*
New York, 1906, Vol. I, p. 1

never so peremptory as when he fears that he is
 afraid. Evidently Bernardo is afraid to meet the
 Ghost all alone."¹

The audience is instantly keyed for the entrance
 of the Ghost, for it has just struck twelve, the crit-
 ical hour for the Spirit to walk and the night is
 still - so still, not even "a mouse stirring."

Horatio is told that the "dreaded sight" has been
 seen twice and he is asked to sit the watch with Ber-
 nardo and Marcellus for they expect it will come again.

Bernardo, anticipating another visit and trying
 to master his own disturbing fear, begins the story:

"Last night of all
 When yond same star that's westward from the
 pole
 Had made his course t' illumine that part
 of heaven
 Where now it burns, Marcellus and myself
 The bell then beating one, - "

What more solemn effect could be created for the
 Spectre's first appearance than at this point? The
 Elizabethans knew the meaning of the Ghost's being
 guided by a star, and at the stroke of one - breath-
 lessly they waited -

Enter the Ghost

It was a well-planned scene of the playwright and

I

H. H. Furness, Jr., A New Variorum Edition of Shakes-
 peare, Hamlet, Coleridge, Vol. 1. p. 3

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Enter the Ghost

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a wise judgment "in having two persons present, who as having seen the ghost before are naturally eager in confirming their former opinions, whilst the Sceptic, Horatio, is silent, perhaps light-hearted, which makes his subsequent awe and trembling and paleness seem like the effect of our own awe-stricken imaginations."¹

Marcellus interrupts the story,

"Peace, break thee off! Look where it comes again!"

And Bernardo describes the Spectre,

"In the same figure, like the king that's dead."

The Ghost of Hamlet's father did not appear to the audience, bleeding and gory. He stalked on to the stage just as he had last been seen. His was not a bloody murder. It was a subtle poisoning that caused no outward disfigurement to the noble Dane.

The Spectre looks so like the king that the soldiers bid Horatio speak to it, to question it, for it seems to want to say something.

When Horatio charges it to speak, however, the Ghost vanishes.

This is illustrative of the superstition that no Ghost can speak unless it is spoken to, moreover it can not speak except to the one for whom its message

¹
H. H. Furness, Jr., A New Variorum Edition of Shakespeare, Hamlet, Clarke, Vol. I. p. 9

also judgment "in having two persons present, who as having seen the ghost before are naturally eager in confirming their former opinions, whilst the sceptic, Horatio, is silent, perhaps light-hearted, which makes his subsequent awe and trembling and paleness seem like the effect of our own awe-stricken imaginations."

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Ghost can speak unless it is spoken to, moreover it

can not speak except to the one for whom its message

is designed. The Ghost is not ready to speak. The Spectre's message is not for Horatio to hear. The right moment has not yet arrived. Shakespeare will prolong the awful suspense.

When the Ghost reappears, "Observe how Horatio's courage is increased by having translated the late individual spectator into general thought and past experience,-and the sympathy Marcellus and Bernardo with his patriotic surmises in daring to strike at the Ghost; whilst in a moment, upon its vanishing, the former solemn awestricken feeling returns upon them."¹

Horatio is unable to make the Ghost speak. He charges it again -

"Stay illusion!
If thou hast any sound, or use of voice,
Speak to me;
If there be any good thing to be done
That may to thee do ease and grace to me
Speak to me;
If thou art privy to thy country's fate,
Which, happily, foreknowing may avoid,
O speak!
Or if thou uphoarded in thy life
Extorted treasure in the womb of earth,
For which, they say, you spirits oft walk
in death,
Speak of it; stay, and speak!"

It is Horatio's offer to champion the Ghost in any cause but before the Ghost can answer, if it would answer, the cock crows and it can stay no longer, for

¹
H. H. Furness, Jr., A New Variorum Edition of Shakespeare, Hamlet, Coleridge, Vol. 1. p. 13

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in death,
Speak of it; stay, and speak!"

It is Horatio's offer to champion the Ghost in any cause but before the Ghost can answer, it would answer, the cock crows and it can stay no longer, for

"The cock, that is the trumpet to the morn
 Doth with his lofty and shrill-sounding
 throat
 Awake the god of day; and at his warning
 Whether in sea or fire, in earth or air,
 The extravagant and erring spirit hies
 To his confine."

Shakespeare again uses the tricks in his dramatic work and prolongs the agony of the Ghost by not letting it speak. The audience anxiously anticipates its reappearance, perhaps to Hamlet next, for Horatio, realizing that the Spectre's message must be for Hamlet alone, says,

"Let us impart what we have seen tonight
 Unto young Hamlet, for upon my life,
 The spirit, dumb to us, will speak to him.
 Do you consent we shall acquaint him with it
 As needful in our loves, fitting our duty?"

So it is agreed that Hamlet shall be told about the appearance of the Spectre. Horatio is to relate the solemn story to him and the scene in which he does it is a marvelous one. Hamlet is eager for every word which describes the king as he appeared when he was living, "arm'd in all points exactly."

"Thrice he walked
 By their oppress'd and fear-surprised eyes,
 Within his truncheon's length; whilst they,
 distill'd
 Almost to jelly with the act of fear,
 Stand dumb and speak not to him. This to me
 In dreadful secrecy impart they did,
 And I with them the third night kept the watch;
 Where, as they had deliver'd, both in time,

The book, that is the subject of the book
 both with the letter and the spirit of
 the book.
 As for the book, it is a book of
 letters, it is a book of letters, it is a book of letters.
 The book, it is a book of letters, it is a book of letters.
 The book, it is a book of letters, it is a book of letters.

Shakespeare again was the writer in the dramatic
 form and perhaps the spirit of the book is not falling
 in spirit. The book is a book of letters, it is a book of letters.
 The book, it is a book of letters, it is a book of letters.
 The book, it is a book of letters, it is a book of letters.
 The book, it is a book of letters, it is a book of letters.

Let us forget what we have seen tonight
 and let us forget what we have seen tonight.
 The book, it is a book of letters, it is a book of letters.
 The book, it is a book of letters, it is a book of letters.
 The book, it is a book of letters, it is a book of letters.

So it is agreed that the book is a book of letters.
 The book, it is a book of letters, it is a book of letters.
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Form of the thing, each word made true and good,
The apparition comes. I knew your father;
These hands are not more like."

Hamlet questions further. He wishes to know every detail about the Ghost and becomes so convinced that he is determined to watch the next night in hope that it will walk again and if it does and again assumes his noble father's person, he "will speak to it though hell itself should gape."

Hamlet urges them to keep the secret when he says,

"I pray you all
If you have hitherto conceal'd this sight
Let it be tenable in your silence still;
And what so ever else shall hap tonight
Give it an understanding, but no tongue.
I will requite your loves. So, fare ye well.
Upon the platform 'twixt eleven and twelve,
I'll visit you."

With their word of honor to keep the solemn secret and a promise to meet them at night, Hamlet is left alone with his thoughts and forebodings. He is suspicious - and Shakespeare builds a marvelously mysterious and significant atmosphere for the next entrance of the Ghost.

"My father's spirit in arms! All is not well;
I doubt some foul play. Would the night were
come!
Till then sit still, my soul. Foul deeds will
rise,
Though all the earth o'erwhelm them, to men's
eyes."

So we wait the arrival of the Ghost, wondering what awful revelation it will make. At last it is night again and a sharp cold wind bites shrewdly. Hamlet, Horatio and Marcellus are anxiously expectant. The hour is twelve. Trumpets flourish as a sign for the king to keep wassail, a sickening custom to Hamlet. Perhaps Shakespeare gave the picture of the king to contrast so strikingly with the Spirit-king whom they are ready to receive.

It is Horatio who sees the Ghost first and turns to Hamlet,

"Look, my lord, it comes!"

Hamlet's very soul goes into his words as he speaks with all reverence to the Spectre,

"Angels and ministers of grace defend us!
Be thou a spirit of health or goblin damn'd,
Bring with the airs from heaven or blasts from
hell,

Be thy intents wicked or charitable,
Thou com'st in such a questionable shape
That I will speak to thee. I'll call thee
Hamlet,

King, father, royal Dane, O answer me!
Let me not burst in ignorance, but tell
Why thy canoniz'd bones hearsed in death,
Have burst their cerements: why the sepulchre
Wherein we saw thee quietly in-urn'd,
Hath op'd his ponderous and marble jaws,
To cast thee up again. What may this mean,
That thou dead corpse, again in complete steel
Revisit'st thus the glimpses of the moon,
Making night hideous, and we fools of nature

So we will see the arrival of the ghost, wondering
 what will revelation it will make, at least it is
 right again and a sharp cold wind blows steadily.
 Daniel, Joseph and Marceline are anxiously expectant.
 The hour is twelve. The ghost appears as a sign for
 the king to keep watch, a solemnity coming to Daniel.
 Perhaps the presence gave the picture of the king to
 contrast as strikingly with the spirit-like when they
 are ready to receive.
 It is twelve and now the ghost first and then

to Daniel.

"Look, my lord, it comes!"

Daniel's very soul goes into his words as he

speaks with all reverence to his specter.

"Angels and ministers of grace defend us!
 Be thou a spirit of health or spirit of health,
 Bring with thee news from heaven or earth from
 hell."

He says nothing else or comparable.
 Then comes to such a questionable stage
 that I will speak to him. I'll call this

Daniel.

King, Father, Royal Dane, O answer me!
 Let us not think in ignorance, but tell
 Why thy canoniz'd bones lie uncorrupted in death,
 While thine own flesh is corrupted; why the sepulchre
 Wherein we see thee dustily is shut,
 When thou art counterpois'd and weighs in lead.
 To cast thee up again. What say'st thou?
 That thou dost counsel, again is complete steel
 Reveal'st thou the blindness of the moon,
 Making night hideous, and a fool of nature

So horribly to shake our disposition
With thoughts beyond the reaches of our
souls?
Say, why is this? Wherefore? What should
we do?"

The spectral majesty is introduced in armour "for the sake of greater solemnity though it was the custom of the Danish kings to be buried in that manner."¹

And it adds to the tension of the audience to see such a regal Spectre beckon to Hamlet - a sign that its message is for Hamlet's ears alone. Horatio is apprehensive. He fears for Hamlet's safety but he pulls away from them and follows the Ghost, leaving the others to suspect the worst, that "something is rotten in the state of Denmark."

On another part of the platform which must be some distance away according to the length of time Hamlet is absent from his friends, the Ghost speaks and bids Hamlet avenge its death. It can not rest until the wrong has been righted.

"I am thy father's spirit
Doomed for a certain term to walk the night
And for the day confined to fast in fires,
Till the foul crimes done in my days of nature
Are burnt and purg'd away. But that I am forbid
To tell the secrets of my prison house.

Revenge his foul and most unnatural murder."

1

H. H. Furness, Jr., A New Variorum Edition of Shakespeare, Hamlet, Steevens, Vol. I. p. 91

So readily to shake our disposition
With thoughts beyond the reaches of our
soul?
Why, why is this? What's that about
us too?

The spectral majesty is introduced in answer "for
the sake of greater solemnity though it was the custom
of the Danish kings to be buried in that manner."

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Revenge his foul and most unnatural murder."

The Ghost tells Hamlet the cruel, cold-blooded circumstances under which the King was murdered, of the treachery and of the perfidy of Claudius and warns Hamlet -

"If thou hast any nature in thee, bear it not;
 Let not the royal bed of Denmark be
 A couch of luxury and damned incest.
 But, howsoever thou pursuest this act,
 Taint not thy mind, nor let thy soul contrive
 Against thy mother aught. Leave her to heaven
 And to those thorns that in her bosom lodge,
 To prick and sting her. Fare thee well at once!
 The glow-worm shows the matin to be near,
 And 'gins to pale this uneffectual fire.
 Adieu, adieu! Hamlet, remember me."

Exit Ghost.

"The Ghost had more reason than we suppose at first for leaving with Hamlet as his parting injunction, the command, 'Remember me,' and for greeting him on re-appearance with the command, 'Don't forget.' These little things in Shakespeare are not accidents. They are links in the tragedy."¹

Shakespeare's plan is not to have Hamlet kill Claudius right away. He wants Hamlet to have proof. Now the Ghost's word is his only evidence of Claudius's guilt. "He accepts the summons to the deed of vengeance and delays. . . . From the moment when his father's spirit communicates to him a far more appalling insight

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A. C. Bradley, Shakespearean Tragedy, p. 126

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Now the Ghost's word is his only evidence of Claudiu's
guilt. "He accepts the summons to the deed of vengeance
and delays. . . . From the moment when his father's spirit
it communicates to him a far more appalling insight

into the facts of the situation, his whole inner man is in revolt. He broods over the horror of the deed - he doubts the Ghost - yet he believes. . . . He delays - and the delay makes the play. . . . Hamlet's object is not to take a purely material revenge for the crime, but to reinstate right and justice in Denmark. The real struggle is in Hamlet's mind - the real tragedy lies in the hero's Soul."¹ This we discover as the play goes on.

But from this very moment Hamlet's life changes. "Remember me" rings in his memory. He has accepted the mission of the Spectre - how will he carry it out?

The Elizabethans watching the play knew it was Hamlet's duty to kill Claudius. Shakespeare had to satisfy every type in his audience and the villain of the drama must die. They took the word of the Ghost seriously, they appreciated its state of mind, never to rest until the wrong had been righted. So Shakespeare invests the Spectre with every appeal for the sympathy of the play-goers.

When Hamlet returns to his friends he is firm in his resolution that he will obey the command of the Spectre. They are eager to know what has happened.

1

George Brandes, William Shakespeare, pp. 341-372

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hearts involve the Ghosts with every appeal for the
expedient of the play-house.
Then Hamlet returns to his friends he is free
in his resolution that he will obey the command of the
Ghost. They are eager to know what has happened.

1
George Bernard Shaw, William Shakespeare, pp. 241-242

Hamlet feels that his pledge to the Ghost is sacred and hesitates to divulge his secret. He "trifles with them to put off their curiosity but the scene rises to the solemnity of taking an oath and one that is exorted by the experience of a vision which comes to so few that mankind has only heard of such things. Just as the human voices are about to pledge themselves to a secrecy which they must feel all their lives, and shudder in feeling, to be reflected upon them from the glare and publicity of purgatorial fires, a voice comes, building this terrific chord of a nether world up to their purpose, that it may unalterably stand.

'Swear'

The deep craves it of them, it has joined the company uninvited but they feel convinced that it is a comrade fated to go with them to their graves. . . The center of an unatoned murder is beneath every spot to which they shift their feet."¹

Four times from the nether world comes the Ghost voice -

"Swear"

binding them all in the most solemn and sacred form of secrecy to speak no word of what they have seen or

I

H. H. Furness, Jr., A New Variorum Edition of Shakespeare, Hamlet, Weiss, Vol. II, p. 191

himself feels that his mind is the best it is
and he tries to divide his mind. He tries
with him to put off their evil but the scene
rises to the solemnity of looking on one and one
is excited by the experience of a vision which comes
to so few that mankind has only heard of such things.
Just as the human voice is about to change them-
selves to a society which they feel all their
lives, and shudder in feeling, to be reflected upon
them from the state and quality of purgatorial
times, a voice comes, calling this terrible chord
of a better world up to their purpose, that it may
unshakably stand.

"Every"

The deep answer is of them, it has joined the company
uninvited but they feel convinced that it is a comrades
fated to go with them to their graves. . . The center
of an unbroken world is beneath every spot to which
they shift their feet."

From times from the better world comes the best

voice -

"Every"

blinding them all in the most solemn and sacred form
of society to speak no word of what they have seen or

heard. "It was an old custom of swearing by sword¹ even among the barbarous worshippers of Odin."

What a perfectly gorgeous effect this solemn ritual must have had on the audience who were sharing the mission that the Ghost had given to Hamlet!

Bradley has an interesting comment on the Ghost in the cellerage:

"What appears grotesque is the part taken by the Ghost, and Hamlet's consequent removal from one part of the stage to another. But, as to the former, should we feel anything grotesque in the four injunctions 'Swear!' if it were not that they came from under the stage - a fact which to an Elizabethan audience, perfectly indifferent to what is absurdly called stage illusion, was probably not in the least grotesque? And as to the latter, if we knew the Ghost-lore of the time better than we do, perhaps we should see nothing odd in Hamlet's insisting on moving away and proposing the oath afresh when the Ghost intervenes.

"But, further, it is to be observed that he does not merely propose the oath afresh. He first makes Horatio and Marcellus swear never to make known what they have seen. Then, on shifting his ground, he makes them swear never to speak of what they have

¹

H. H. Furness, Jr., A New Variorum Edition of Shakespeare, Hamlet, Dyce, Vol. I. p. 113

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they have seen. Then, on shifting his ground, he

makes them swear never to speak of what they have

heard. Then, moving again, he makes them swear that, if he should think fit to play the antic, they will give no sign of knowing aught of him. The oath is now complete, and, when the Ghost commands them to swear the last time, Hamlet suddenly becomes perfectly serious and bids them rest."¹

"Hamlet's violent excitability (after the encounter with the Ghost) exhausts him, and a fit of despondency, we may be certain, ensued which had begun to set in when he said,"²

"The time is out of joint: - O cursed spite,
That ever I was born to set it right."

From this point on, except when with Horatio, to whom alone Hamlet is trusting, he "plays the antic". Fate offers an instant for doing of her purpose. Hamlet puts it aside."³

He believes the Ghost, he wants to carry out its command, but he hesitates, doubts, and tries again. He is always sure, yet never certain, until he proves Claudius's guilt in the play idea. His own words describe his state of mind just before he decides that the "play's the thing."

"O vengeance!
Why, what an ass am I! Sure, this is most
brave

¹

A. C. Bradley, Shakespearean Tragedy, pp. 412-413

²

H. H. Furness, Jr., A New Variorum Edition of Shakespeare, Hamlet, Vol. 2, Prof. Dowden, p. 187

³

John Masefield, William Shakespeare, p. 161

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 describe his state of mind just before he decides
 that the "play's the thing."

"O vengeance!
 Thy work on me is done! Here, this is most
 brave

1 A. C. Bradley, Shakespearean Tragedy, pp. 412-413.
 2 W. B. Furness, Jr., A New Variorum Edition of Shakes-
 peare, Hamlet, Vol. V, Pref. London, p. 197.
 3 John Massingale, William Shakespeare, p. 181.

That I, the son of a dear father murdered,
 Prompted to my revenge by heaven and hell,
 Must like a whore, unpack my heart with words,
 And fall a-cursing.

"The . . . spirit that I have seen
 May be the devil; and the devil hath power
 To assume a pleasing shape; yea, and perhaps
 Out of my weakness, and my melancholy,
 As he is very potent with such spirits,
 Abuses me to damn me. I'll have grounds
 More relative than his. The play's the thing
 Wherein I'll catch the conscience of the King."

At the performance of the players Hamlet "catches the conscience of the King," and the word of the Ghost is confirmed, yet when the chance comes he does not carry out its command, for Claudius's kneeling figure seems too defenseless. His bitterness toward the king increases and he decides to sound his mother and tell her the whole story.

The queen is overcome by the tale.

"O, speak to me no more!
 These words like daggers enter in mine ears;
 No more, sweet Hamlet."

But Hamlet will have the last word -

"A murderer and a villain!
 A slave that is not twentieth part the tithe
 Of your precedent lord! A vice of kings!
 A cutpurse of the empire and the rule,
 That from a shelf the precious diadem stole,
 And put it in his pocket."

When Hamlet first saw his father's Ghost he had just been talking of his Uncle's habits. Again in

That I, the son of a poor farmer,
Fought to my death by the sword,
And like a man, never by hand with words,
And fell a-swinging.

"The child that I have seen
Has the face of the dead;
To answer a pleading heart, you, and only you,
Out of my darkness, and my misery,
As you have done - I'll have done
I'll have done as you have done - I'll have done
I'll have done as you have done - I'll have done
I'll have done as you have done - I'll have done."

As the performance of the play began,
The audience of the night, and the end of the night
is continued, yet with the change comes to this end
carry out its purpose, the audience's changing figure
seems too far away. The distance between the big
incidents and the details to reach his end and tell
for the whole night.

The scene is written by the poet.

Oh, speak to me no more!
These words I have heard often in my ear;
No more, no more, no more!

But I will have the last word.

"A mother and a village;
A child that is not forgotten; and the time
Of our separation; and a sign of things;
A picture of the world and the life;
That from a child, and from a child, and from a child,
And from a child, and from a child, and from a child."

When I first saw the father's face, he had
just been talking of his child's death. Again in

sharp contrast to his description of his relative as the "vice of kings" the dignified, solemn, stately Ghost of his father enters. The queen, unaware of the appearance of the Spectre, thinks her son is mad when she hears him say,

"A king in shreds and patches, -
Save me, and hover o'er me with your wings,
You heavenly guards! What would your
gracious figure?"

"Do you not come your tardy son to chide,
That, laps'd in time and passion, lets go by
The important acting of your dread command,
O, say!"

There is a feeling of realization that Hamlet knows he is guilty of procrastination, and the Ghost has the privilege to chide him and goad him on as it does, with -

"Do not forget! This visitation
Is but to whet thy almost blunted purpose.
But, look, amazement on thy mother sits.
O, step between her and her fighting soul.
Conceit in weakest bodies strongest works.
Speak to her, Hamlet."

The Ghost's first words are for Hamlet, its last for the queen who wonders at Hamlet's actions and asks him what he is staring at, and to whom he speaks. She neither hears nor sees. He is unable to make her understand.

"Why, look you there! Look, how it steals away!

sharp contrast to his description of his relative as
the "voice of kings" the lighted, solemn, stately
ghost of his father enters. The queen, unaware of
the appearance of the Ghost, thinks her son is dead
when she hears his cry.

"A king in armor and battle,
Have we, and how? O'er me with your armor,
You heavenly Guard! What would you
Greatest Lighter?"

"Do you not come your father son to child,
That, I have in time and season, late as by
The important nature of your great command,
I say."

There is a feeling of realization that Hamlet
knows he is guilty of procrastination, and the Ghost
has the privilege to advise him and lead him on as it
does, with -

"Do not forget! This realization
Is not to what the almost blinded queen,
But, look, attention on thy mother side,
O, leap between her and her lightning soul,
Confront in weakest bodies strongest words,
Speak to her, Hamlet."

The Ghost's first words are for Hamlet, the last
for the queen who watches at Hamlet's actions and tells
him what he is achieving at, and in whom he speaks. The
father hears her voice. He is unable to make her under-
stand.

"Why, look you there! Look, how it steals away!

My father, in his habit as he lived!
Look, where he goes, even now, out of the
portal."

Exit Ghost

The queen is sure that Hamlet is mad. He assures her there is no madness in it and admonishes her to confess herself to heaven, to repent what is past and to avoid what is to come. Then seeing the body of Polonius he repents of his act, reassures his mother that he is not really mad, just "mad in craft."

The queen could not see the Ghost. She had sinned against it so she was not capable of communing with it. This was appreciated by the Elizabethans, as was the Ghost's suggestion that it wished to spare her all it could.

Hamlet had succeeded in "stirring shame and contrition in his mother's heart. . . But the Ghost when giving Hamlet its charge had expressly warned him to spare her; and here again the dead husband shows the same tender regard for his weak, unfaithful wife. But the real object of his return is to repeat his charge:"¹

"Do not forget: This visitation
Is but to whet thy almost blunted purpose!"

But the Ghost in making its second appearance whets Hamlet's purpose to no avail. His delay finally

¹

A. C. Bradley, Shakespearean Tragedy, p. 139

by father, in his heart as he lived!
 Look, where he goes, even now, out of the
 portal.

Half Ghost

The ghost is sure that Hamlet is mad. He wonders
 but there is no madness in it and acknowledges her to
 confess herself to heaven. To prevent what is said and
 to avoid what is to come. Then seeing the body of
 Polonius he regrets of his act, reassures his mother
 that he is not really mad, just "mad in craft."
 The ghost would not see the Ghost. He had almost
 against it as he was not capable of commanding with it.
 This was suggested by the King's command, as was the
 Ghost's suggestion that it should go away for all it
 could.

Hamlet had succeeded in "driving" Ophelia and con-
 trition in his mother's heart. . . . But the Ghost who
 gives Hamlet the charge had expressly warned him to
 spare her; and here again the dead husband shows the
 same tender regard for his weak, unfortunat wife. But
 the real object of his return is to repeat his charge.

"Do not forget! This violation
 is due to want the almost blind purpose!"

But the Ghost is asking the second appearance
 what Hamlet's purpose is to do with it. The delay finally

brings about an almost wholesale slaughter in the end with death to Ophelia, death to the Queen, death to Laertes, death to the King, and finally death to Hamlet.

Thus Horatio is left to tell

"How these things came about: so shall you hear
Of carnal, bloody, and unnatural acts,
Of accidental judgments, casual slaughters,
Of deaths put on by cunning and forc'd cause,
And, in this upshot, purposes mistook
Fall'n on the inventors' heads: all this can I
Truly deliver."

All this brought about by the Ghost crying out for Revenge!

Commenting on the foregoing scene with the entrance of the Ghost in the Queen's closet, Furness says,

"The stage direction of Quarto 1 shows that at that date, 1603, in this scene, the Spirit was not apparelled as when it had appeared on the platform. This is important because it completely explains Hamlet's exclamation -

'My father in his habit as he lived.'

"'Who,' asks Goethe in reference to the stage direction in Quarto 1, 'does not feel a momentary pang on comprehending this scene, to whom is it not repuls-

things about an almost wholesale slaughter in the
and with death to the king, death to the queen, death
to the king, death to the king, and finally death to

himself.

Thus Horatio is left to tell

"How these things come about: no child you hear
Of carnal, bloody, and unnatural acts,
Of accidental judgments, casual slaughters,
Of deaths put on by cunning and forced cause,
And, in this mesh, how I have miscellany
Told of the inveterate hatreds: all this can I
Truly deliver."

(All this is brought about by the Ghost crying out

for revenge)

Commenting on the foregoing scene with the ap-

pearance of the Ghost in the Queen's closet, Furness

says,

"The stage direction of Hamlet I know that at

that date, 1600, in this scene, the spirit was not

apprehended as when it had appeared on the platform.

This is important because it completely explains

Hamlet's exclamation -

"My father in his habit as he lived."

"No," says Furness in reference to the stage

direction in Hamlet I, "does not feel a momentary pang

on comprehending this scene, so when it is not repug-

ive?' And yet when we grasp it and reflect upon it, we find it is the right way. The Ghost is not here introduced as in Act I in war-like guise but in his everyday clothing. We must not be too precise in the matter of this nightgown. It refers to the ordinary clothes of the old king. As the Ghost makes but one short speech, if it could be so managed, it would be more psychological and effective for him to remain invisible, except to Hamlet mentally, and his voice only heard by the audience."¹

The following criticisms of the Ghost in Hamlet seemed too valuable to condense and include in the general discussion. They approach the Ghost from different points of view, namely that of a professor, a poet, a scholar, a theosophist, a Roman Catholic priest and the opinion of some one commenting on the book Of Ghostes and Spirites Walking by Nyght, which was written in 1572.

They agree that the Ghost idea is a vital force in the play; that it is not an illusion of a mind deranged, but the creation of the Spirit after death as it comes back to earth trying to find peace, unable to do so until the guilty King has paid the penalty for the dreadful crime which he has committed.

¹
H. H. Furness, Jr., A New Variorum Edition of Shakespeare, Hamlet, Vol. I, Collier, p. 296

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It was easy for the Elizabethans to appreciate the significance of the Ghost, and Shakespeare wrote for the Elizabethans. They believed in the Ghost, in all its solemn commands and they traced each step in the development of the plot through the message of the Spectre. It was the Ghost that hovered over the play at the very opening and it was the inability of Hamlet to carry out the Ghost's mission that brought death and disaster not only to the guilty king who should have suffered, but also to the queen, the king's follower, Laertes, Hamlet's betrothed Ophelia, and finally to Hamlet himself.

This is evidence that Shakespeare believed in Ghosts, that he knew his audience believed in Ghosts, and so he included the Spectres among his Dramatis Personae that have come down to us through the ages as real characters.

It was only for the illustration to illustrate
the significance of the word, and this is not
for the illustration. They believe in the word,
in all the other things and they think that they
in the development of the idea through the process of
the process. It was the word that was used over the
day of the word process and it was the possibility of
factor to come out the word's meaning that brought
back and character not only to the quality of the
should have followed, but also to the word, the
king's follow, leader, leader's followed quality,
and finally to leader itself.

This is evidence that character is
character, that is how the character is defined in the
and so is included the character among the character
because that have come down to us through the ages
as real character.

What authorities say of the Ghost in

Hamlet

According to Bradley:

"Why does Shakespeare make this Ghost so majestic a phantom, giving it that measured and solemn utterance, and that air of impersonal abstraction which forbids, for example, all expression of affection for Hamlet and checks in Hamlet the outburst of pity for his father?

"Whatever the intention may have been, the result is that the Ghost affects imagination not simply as the apparition of a dead king who desires the accomplishment of his purposes, but also as the representative of that hidden ultimate power, the messenger of divine justice set upon the expiation of offences which it appeared impossible for man to discover and avenge, a reminder or a symbol of the connection of the limited world of ordinary experience with the vaster life of which it is but a partial appearance. And as, at the beginning of the play, we have this intimation, conveyed through the medium of the received religious idea of a soul come from purgatory, so, at the end, conveyed through the similar idea of a soul

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avenger, a reminder or a symbol of the connection of

the limited world of ordinary experience with the

universal life of which it is but a partial appearance.

And so, at the beginning of the play, we have this in-

formation, conveyed through the medium of the revealed

religious idea of a soul come from purgatory, so, at

the end, conveyed through the similar idea of a soul

carried by angels to its rest, we have an intimation of the same character, and a reminder that the apparent failure of Hamlet's life is not the ultimate truth concerning him.

"If these various peculiarities of the tragedy are considered, it will be agreed that, while Hamlet certainly cannot be called in the specific sense a 'religious drama,' there is in it nevertheless both a freer use of popular religious ideas and a more decided, though always imaginative, intimation of a supreme power concerned in human evil and good, than can be found in any other of Shakespeare's tragedies. And this is probably one of the causes of the special popularity of this play, just as Macbeth, the tragedy which in these respects more nearly approaches it,¹ has also the place next to it in general esteem."

1

A. C. Bradley, Shakespearean Tragedy, pp. 173-174

According to John Masefield:

"The powers outside life send a poor Ghost to Hamlet to prompt him to an act of justice. After baffled hours, after interruption by cock crows, he gives his message. . . Hamlet baffles the dealing of the justice of fate and also the death plotted for him by his uncle. . . His weapon in both cases is his justice, his precise scrupulousness of mind, the niceness of mental balance which gives to all that he says the double-edged wisdom. It is the faculty translated into the finer terms of thought which the Ghost seeks to make real with bloodshed. Justice in her grosser as in her finer form, is concerned with the finding of the truth. . . When the guilty man is exposed Hamlet has a chance to kill his uncle. . . He puts the moment aside. The knowledge that the sword will not reach the real man, since damnation comes from within, not from without, arrests his hand. . . Fate offers an instant for the going of her purpose. Hamlet puts it aside.

"Fate, or something outside life which demands the king's blood so that life may go back to her channel, is foiled. . . The bloody purpose from outside

According to John Casselberry:

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 beget to prompt him to an act of justice. After
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 ghost seeks to make real with bloodshed. Justice in
 her grosser as in her finer form, is concerned with
 the finding of the truth. . . . When the guilty was
 exposed, he had a chance to kill his uncle. . . . He
 puts the moment aside. The knowledge that the word
 will not reach the real man, alone damns him now.
 From within, not from without, arrests his hand. . . .
 Fate offers an instant for the going of her purpose.
 He has put it aside.
 "Fate, or something outside life which demands
 the king's blood so that life may go back to her own
 end, is killed. . . . The bloody purpose from outside

life and the bloody purpose from within life are both baffled and kept from being by the two extremes so perfectly balanced.¹"

¹ John Masefield, William Shakespeare, pp. 158, 159, 161, 164, 165

It is the duty of the State to
both protect and promote the ex-
istence of the community.

CONFIDENTIAL

According to Brandes:

"Like The Spanish Tragedy and after the models in Seneca, the tragedy opens with the apparition of the murdered man's ghost, and his demand for vengeance.

"Shakespeare's Hamlet believes in the ghost, and doubts. He accepts the summons to the deed of vengeance and delays. . . His faith and trust in human kind are shattered before the ghost appears. From the moment when his father's spirit communicates to him a far more appalling insight into the facts of the situation, his whole inner man is in wild revolt. . . He broods over the horror which the ghost has revealed to him and over the world in which such a thing could happen. He doubts whether the apparition was really his father, or perhaps a deceptive, malignant spirit, and lastly, he doubts of himself, of his ability to upraise and restore what has been overthrown, of his fitness for the vocation of avenger and judge. His doubts as to Trustworthiness of the ghost leads to the performance of the play within the play which proves the king's guilt.

"The delay makes the play. If Hamlet had killed the King directly after the ghost 's revelation, the play would have come to an end at the first act.

"In Hamlet, the first philosophical drama of the modern era, we meet for the first time the typical modern character, with its intense feeling of the strife between the idea and the actual world, with its keen sense of the chasm between power and aspiration and with that complexity of nature which shows itself in wit without mirth, cruelty combined with sensitiveness, frenzied impatience at war with inveterate procrastination.

"What is demanded of Hamlet? That he should kill the king immediately after the ghost has revealed his father's fate? Good. But how, after the assassination, is he to justify the deed to the court and the people, and ascend the throne? He can produce no proof. A ghost has told him - that is all the evidence. There are questions that arise to postpone action:

1. Will the Danish people believe his tale of the apparition and the murder?
 2. Where, in the court, are the elder Hamlet's adherents?
-

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its keen sense of the chasm between power and justice.

It is with that complexity of nature which shows

itself in its simplest form, orderly combined with

anastomosing, forming a labyrinth of war with intel-

lectual progression.

"What is demanded of Hamlet? That he should

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his father's false good. But no, after the revela-

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the people, and ascend the throne? He can produce no

proof. A ghost has told him - that is all the evidence.

There are questions that arise to postpone action:

1. Will the Danish people believe his tale of

the apparition and the murder?

2. Where, in the court, are the other Danish?

adherents?

3. What has become of his generals and his council?

4. Did they die before him?

"As the matter stands the truth can be brought to light only by the royal criminal's betraying himself. Hence Hamlet's perfectly logical, most ingenious device of forcing him to do so. Hamlet's object is not to take a purely material revenge for the crime but to reinstate right and justice in Denmark, to be judge and avenger in one. And this he can not be if he simply kills the king off hand.

"The real struggle is in Hamlet's mind, the real tragedy lies in the hero's soul."¹

"If the purpose of this master dramatist was not to give us a picture of human life that reaches beyond the visible to describe the passions and emotions as surviving the loss of the physical body, then bringing forward the ghost violates one of the principles of Dramatic Art - the introduction of the super-

1

George Brandes, William Shakespeare, pp. 341-373

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real tragedy lies in the hero's soul."

According to Rogers:

"The communication between Hamlet and the Ghost is not incidental, trivial or casual. It holds the center of the stage and is the whole point on which the tragedy turns. Hamlet shapes his program by the information thus received. He finds how and by whom his father was murdered. Hamlet applies physical tests to the psychical information and thus getting full confirmation no shadow of doubt remains.

"Why should the great dramatist introduce the Ghost unless it is his desire to give us a glimpse of what lies beyond the range of the physical senses? He shows that death of the physical body does not change man - that he is the same individual, mentally and morally, after bodily death as before it, with the same kind of thoughts and emotions that he had during physical life.

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"The communication between Father and Son

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how and by whom his father was murdered. He has

given physical facts to the physical information and

thus created full comprehension no matter of doubt or

error.

"Why should the great dramatic importance of

what occurs in his father's life be given us a glimpse of

what lies behind the scenes of the physical world?

It shows that death of the physical world does not

change man - that in the same individual, mental-

ity and morality, after bodily death is before it, with

the same kind of thoughts and emotions that he has

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"If the purpose of this master dramatist was

not to give us a picture of human life that goes on

beyond the visible to describe the passions and emotions

which are surviving the loss of the physical body, then

bringing forward the great vision of the eternal

view of dramatic life - the introduction of the supernatural

themselves. The oculist is there for a purpose to
 give a full and faithful picture of things as they
 really are and not as those who see them only with
 physical eyes, imagine them to be."

According to Egan:

"The Ghost, to the auditors at the theater in London, represented the state; he was the anointed King demanding justice for sacrilege, providing for the peace of the Kingdom and the life even of the rightful heir. He does not desire the loss of the soul of his enemy, though his enemy has killed a king and married his wife. The Ghost speaks as a king; his woe and agony are poured almost involuntarily into the ear of his amazed son and after he has cried out for vindictive justice he remembers perhaps that he may be misunderstood and whispers to the prince,

'Taint not your mind.'

"He is prompted to his revenge by heaven and hell. Horatio would have seen the welfare of the kingdom at stake, but doubt makes Hamlet weak. He fears his own weakness and melancholy. He wants to prove the Truth of the Ghost. Hamlet is not noble enough to interpret the message of his father. In the mood of men of his time, who hoped for heaven and feared hell, it was the duty of a man to bring the murderer of another to justice, much more so the duty of a prince to bring the assassin of a kingly

According to Legend:

"The Ghost, to the agonies at the theater in London, represented the state; he was the nation and King demanding justice for sacrifice, providing for the peace of the kingdom and the life even of the rightful heir. He does not desire the loss of the soul of his enemy, though his enemy has killed a king and wanted his wife. The Ghost speaks as a king; his was and agony are poured almost heaven-utterly into the ear of his amazed son and ally. He has cried out for vindictive justice he remembers perhaps that he may be misunderstood and whispers to the prince,

'Tis not your mine.'

He is prompted to his revenge by heaven and hell. He would have seen the welfare of the kingdom at stake, but doubt takes hold of him. He fears his own weakness and reluctance. He wants to prove the truth of the Ghost. He is not bold enough to interpret the message of his father. In the mood of son of his time, who looked for heaven and tested hell, it was the duty of a son to bring the murderer of another to justice, much more so the duty of a prince to bring the assassin of a king.

father to justice.

"That the Ghost was no hallucination in the beginning of the play Shakespeare takes pains to prove by the testimony of the soldiers and more convincing than all by the evidence of the clear minded Horatio.

"The accent laid by the spirit of the elder Hamlet on his loss of the rites of the church had its value, we may be sure, as it does today."¹

I

Maurice Francis Egan, LL.D., The Ghost in Hamlet and Other Essays in Comparative Literature, pp. 39-40

father to justice.

"That the Court was no satisfaction in the be-
 ginning of the day because he was to prove
 by the testimony of the soldiers and some convincing
 than all by the evidence of the clear winter morning.
 "The account told by the mother of the winter day-
 let on his face of the place of the church and the
 value, we may be sure, as it does today."

REVISED EDITION

J. Dover Wilson in the Introduction to Of Ghostes and Spirites Walking by Nyght:

According to Lewes Lavater:

"Hamlet is Shakespeare's most realistic, most modern tragedy. The play in which we come closest to the spirit and life of his time and the closest to the spirit and life of ours.

"Act I is a play itself and the hero is the Ghost; and 550 out of 850 lines are concerned with him.

"The King-Hamlet Ghost is a character of the play in the fullest sense of the word. He retains something of a human heart for all his stateliness and there is more than a touch of pathos about his majestical form.

"As a poet Shakespeare believed this Ghost and determined the audience should believe in it likewise. The Ghost is the linchpin of Hamlet; remove it and the play falls to pieces. The modern audience must see the play with Elizabethan eyes. Shakespeare spent much thought upon this unique creature of his imagination; he made it an epitome of the Ghost lore of his age.

J. Dover Wilson in his Introduction to El Comediantes and

Spirituals by Wright:

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"As a poet Shakespeare believed this Ghost and determined the audience should believe in it. Likewise, the Ghost is the Iliad of Hamlet; remove it and the play falls to pieces. The modern audience must see the play with Shakespearean eyes. Shakespeare spent much thought upon this unique creature of his imagination; he made it an epitome of the Ghost force of his age.

"The Ghost in Hamlet comes not from a mythical Tartarus, but from the place of departed spirits in which post-medieval England, despite a veneer of Protestantism, still believed. . . . In doing this, in making horror more awesome, Shakespeare managed at the time to lift the whole Ghost business on a higher level, to transfer a ranting, roystering abstraction into a thing at once tender and majestic. The outward symbol of this transformation is the change in costume.

"The nature and origin of wandering spirits was one of the greatest questions of the day among thinking people and the Ghost in Hamlet was a real contribution to the subject.

"Imagine one of the scholar-courtiers of Elizabeth's court at a performance of Hamlet. With what extraordinary interest will he watch the student-prince of Denmark confronted by an unmistakable apparition, with what sympathetic curiosity will he follow the workings of his mind under the stress of the situation which might not impossibly occur to himself, how keen will be his appreciation of the variety of opinion and incident which the magician-dramatist introduces! . . . The Ghost in Hamlet was an arrest-

ing and prominent figure to the Elizabethan
audience.¹

¹ Lewes Lavater, Of Ghostes and Spirites Walking
by Nyght, pp. x + xxvii-xxviii

for and movement of the...
... ..

EXHIBIT 100

... ..
... ..
... ..

III. Summary. -

Shakespeare has given the Spectre real characterization in five of his plays.

He had known Ghosts from his early childhood when he became saturated with the folk lore of the country. He could tell the children of his neighborhood tales of fairies, witches and Ghosts, and he used all these supernatural elements in his plays together with other omens and auguries that foretell of good or evil.

Shakespeare was an Elizabethan. He wrote for the Elizabethan audiences who wanted life - life of the living and life of the dead. With the touch of an artist he weaves his words together and creates the vivid personalities of his sovereign Spectres in all the stark reality of merciless intrigue or grim and brutal murder.

There is the lone Ghost, the soul of the departed returning to earth and calling for revenge. There is a procession of Ghosts goading the conscience of the king as he sleeps on the eve of battle, telling him of death and despair and at the same time giving his adversary courage and hope. There is the Ghost representing the evil Spirit of a misguided, guilty Roman Senator, haunting the noble statesman and finally bringing about self-destruction. No Ghost could be more significant than the one that plays its part in a tangle of witches, apparitions,

III. Summary.

Shakespeare has given the Spectre real characterization

in five of his plays.

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came saturated with the folk lore of his country. He could

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representing the evil spirit of a misguided, guilty Roman Rome-

tor, haunting the noble statesman and finally bringing about

self-destruction. No Ghost could be more significant than the

one that plays its part in a tangle of wishes, aspirations,

blackest midnight and all the other dread auguries. In one play alone do the Ghosts appeal to a higher power for justice. In answer to their supplication the great god Jupiter intercedes and a condemned man is saved.

The Ghosts were not moral messengers. Undoubtedly there is an ethical purpose behind them, but Shakespeare was too great an artist to destroy their Spectral significance by didactic speech. The lesson was there and the Elizabethans appreciated it, for they understood the Ghost, a supreme creation from the other world. One knows of today - the Ghost can tell of tomorrow.

blended with the rest of the great world. In our
plan also do the things appear as a single power for justice.
In answer to their supplication the great God Jesus Christ
came and a kingdom was set up.

The things were not equal to each other. Inequality there
is an ethical purpose behind them, not of justice and law.
Great as might be to destroy their physical existence by di-
rectly against. The lesson was there and the knowledge of
itself is. For the understanding of the world, a certain elevation
from the other world. The lesson of today - the world and all
of tomorrow.

THE END

IV. Conclusion. -

The Study of Shakesperean Spectres covers only one phase of the folklore of the Elizabethan Era. It is the most serious and the most severe, for the Ghost is the characterization of the personality after death. There remain the other phases of the Supernatural to be discovered in his plays. There are the omens and auguries, the witches and the fairies. All will take one into a different world, a world full of fantastic mystery influencing the lives of thousands of people, not only of Shakespere's day, but down through the years to our present day society.

The Study of Shakesperean Spectres

Charles, Charles, Charles

Shakesperean Spectres, The Study of Shakesperean Spectres

pp. 1-100, 1-100, 1-100, 1-100, 1-100, 1-100

London, England: The Study of Shakesperean Spectres

Shakesperean Spectres, The Study of Shakesperean Spectres

Charles, Charles, Charles

The Study of Shakesperean Spectres

A paper printed in 1814 and founded on Shakesperean's

historical play. London, England: Printed by the

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IV. Conclusion.

The Study of Shakespearean Spectres covers only one phase of the folklore of the Elizabethan Era. It is the most serious and the most severe, for the ghost is the characteristic of the personality after death. There remain the other phases of the Supernatural to be considered in his plays. There are the oracles and auguries, the witches and the fairies. All will take one into a different world, a world full of fantastic mystery influencing the lives of thousands of people, not only of Shakespeare's day, but down through the years to our present-day society.

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